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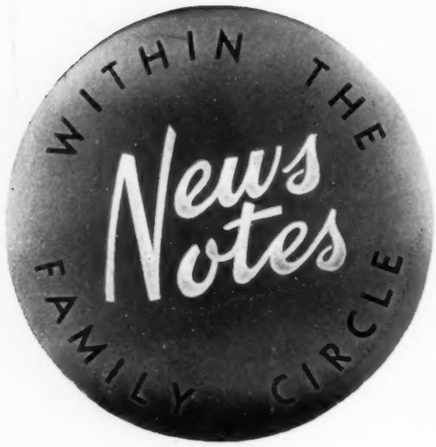


HOME AND TOWN

JANUARY 1947

PEDRO
de LEMOS
EDITOR
STANFORD
UNIVERSITY
CALIFORNIA

VOLUME
46
NUMBER
5
50 CENTS



BEAUTY FROM PRIMITIVE BOOKS

One of the least discussed New Zealand races are the Maorians. In the 36-page booklet, "Maori," distributed by the New Zealand Tourist Bureau, the picturesque old artistry, the semi-primitive ways of the Maorian race comes to light. Here's your opportunity to see "first hand" the inherent love these people have for arts and crafts.

In the four full-color page photographs, the conception of the Maorian's idea of beauty is seen. Blue tattooed lips, intricate designs around the nose and chin are these "self beauticians" idea of beauty. Their costumes and headdress are not unlike our own American Indians. Although they differ widely from our standards of beauty, the arts and crafts of these primitive people are breath-taking in their originality and intricacy of design. Among the 66 photographs are pictures of hand-carved canoes highly decorated, designs used in wood and chip carving, men chipping designs in wood. For new ideas in design, take this trip down the New Zealand pathways of arts and crafts.

Send 3 cents to Secretary, *School Arts* Family, 171 Printers Bldg., Worcester 8, Mass., for "Maori," before February 28, 1947.

* * *

DESIGN TIPS

We've found something new, a recipe booklet for arts and handicrafts. "Arts and Crafts with Inexpensive Materials," published by the Girl Scouts, is a 95-page booklet, giving receipes for 75 different craft subjects, ranging from color dyeing to textile weaving. The booklet has 12 chapters, each with six illustrations. There's no shortage of materials either; Nature is your supply shop.

With the help of Nature, a little imagination and a knife, one may fashion salt and pepper shakers from pecan nuts, make bracelets and beads from acorns, or design bowls and cups from dried gourds. To color your project, all you have to do is let Nature supply the dye. In the booklet there is a chart giving 9 colors and how they can be obtained from leaves, bark, roots, and seeds. Teachers, art and handicraft lovers will want this booklet with its crystal clear instructions, both for classroom and personal use.

Send 53 cents to Secretary, *School Arts* Family, 171 Printers Bldg., Worcester 8, Mass., for "Arts and Crafts with Inexpensive Materials," before February 28, 1947.

BUILDINGS OF BRITAIN

"Buildings of Britain," an 84-page booklet distributed by British Information Services, reflects the changing tastes in architecture from the Middle Ages to the redevelopment of war damage. With the aid of 166 photographs, the booklet shows views of Gothic, Norman, and Georgian architecture.

One of the most beautiful examples of Gothic architecture is the photograph of the interior of the Exeter Cathedral. A high-vaulted ceiling with exquisite arches spreading fanwise from vaulted shafts gives a picture where grace and delicacy tend to supersede breadth and boldness. Included in this booklet are architects Christopher Wren, Indigo Jones, Sir John Vanbrugh, and the influence they had on British architecture, the plans for the redevelopment of Britain's countryside combining Modernism and Traditional architecture. Pass the booklet around your Interior Decoration class; take it home for further enjoyment.

Send 3 cents to Secretary, *School Arts* Family, 171 Printers Bldg., Worcester 8, Mass., for "Buildings of Britain," before February 28, 1947.

* * *

WESTERN ARTS ASSOCIATION

Word has just been received from Harold W. Hunsicker, Secretary of the Western Arts Association, that the 1947 meeting will be held in Cleveland, April 30, May 1, 2, and 3. The headquarters will be at the Hotel Cleveland. All members of Western Arts should plan ahead at this time and send their reservations directly to the hotel for accommodations. Remember, hotel rooms are scarce!

If you live in the Western Arts region and are not a member of this live and progressive group of art educators, then by all means, send $2.50, payable to Harold W. Hunsicker, Secretary-treasurer, Western Arts Association, 1649 Elberon Ave., East Cleveland 12, Ohio, and receive your membership card. If it is more convenient for you, simply add $2.50 to your request for Family Circle items, and I will be glad to send it on to Mr. Hunsicker for you.

* * *

Members of the Family Circle will be interested to know that Dr. Frank Roos, recent professor of the History of Art at Ohio State University, has been appointed Professor and Head of the Department of Art at the University of Illinois.

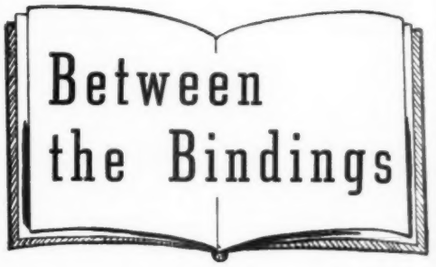
Roos was born in Chicago and received his baccalaureate training in fine arts at the University of Chicago.

Professor Roos has written two books, "An Illustrated Handbook of Art History" and "Writings on Early American Architecture." He has won distinction in the field of research in American art and architectural history and is a frequent contributor to such magazines as *Parnassus, Magazine of Art, Design*, and many others.

* * *

ROUND TRIP SPECIAL

Send 59 cents for your copies of the three reference items described in these two columns. Remember to send your postal note before February 28, 1947 to avoid disappointment. Just ask for your Round Trip of the January Family Circle. We'll forward your requests to the sponsoring organizations immediately.



Bringing you brief reviews of the better books for your school and personal library

THE ART TEACHER

Remember how stimulated you feel when you first return from hearing a speaker with enthusiasm for his subject, or from attending a convention of eager fellow-teachers?

When I go over this brand-new edition of THE ART TEACHER which your editor of *School Arts* has revised, I get that same refreshing sense of well-being that comes from having ideas "in reserve" to call upon at a moment's notice. Here is a book that abounds with projects and instructions on every aspect of art teaching in the elementary grades. You may even feel a bit smug about owning this book, for it means that you're constantly prepared for every holiday or "art emergency" that may arise.

If I had a class of first graders, I'd get as much fun as they do from learning the primary colors with the "spectrum birds" that you can make with pencil and crayons—and I'm banishing all last-minute decorating worries for the holidays, with the detailed instructions for window decorations, cards, toys—covering Thanksgiving, Christmas, Valentine's Day, and other occasions.

I almost wish that I was a member of the class when I see the ideas for weaving rugs from raffia, lamp wicks, and strips of cotton, and for the more architectural-minded, there's a section of model and doll houses made from paper and cardboard, as well as entire villages of clay.

Stumped over introducing your pupils to drawing? They won't even know they are drawing when they change a cat into a mouse by adding different tail and ears to a circle.

Puppets and stage settings from rags and paper open a new world of creative imagination—with silhouette plays for those who are not content to "pull strings." For a new approach to art appreciation, try living pictures with pupils posed like the masterpieces in their books.

The 16 instruction chapters and 12 illustration sections are so stimulating that your enthusiasm will remain at a high ebb throughout the year, resulting in increased learning and accomplishment for your pupils. I admit that I'm prejudiced when I say that it is one of the largest art teaching bargains I know—you see, it is one of our own books and it's a bargain because, while the previous editions sold for $8.00, you can have a copy of the new edition for only $5.00 by sending your order for THE ART TEACHER to Creative Hands Book Shop, 171 Printers Bldg., Worcester 8, Mass.



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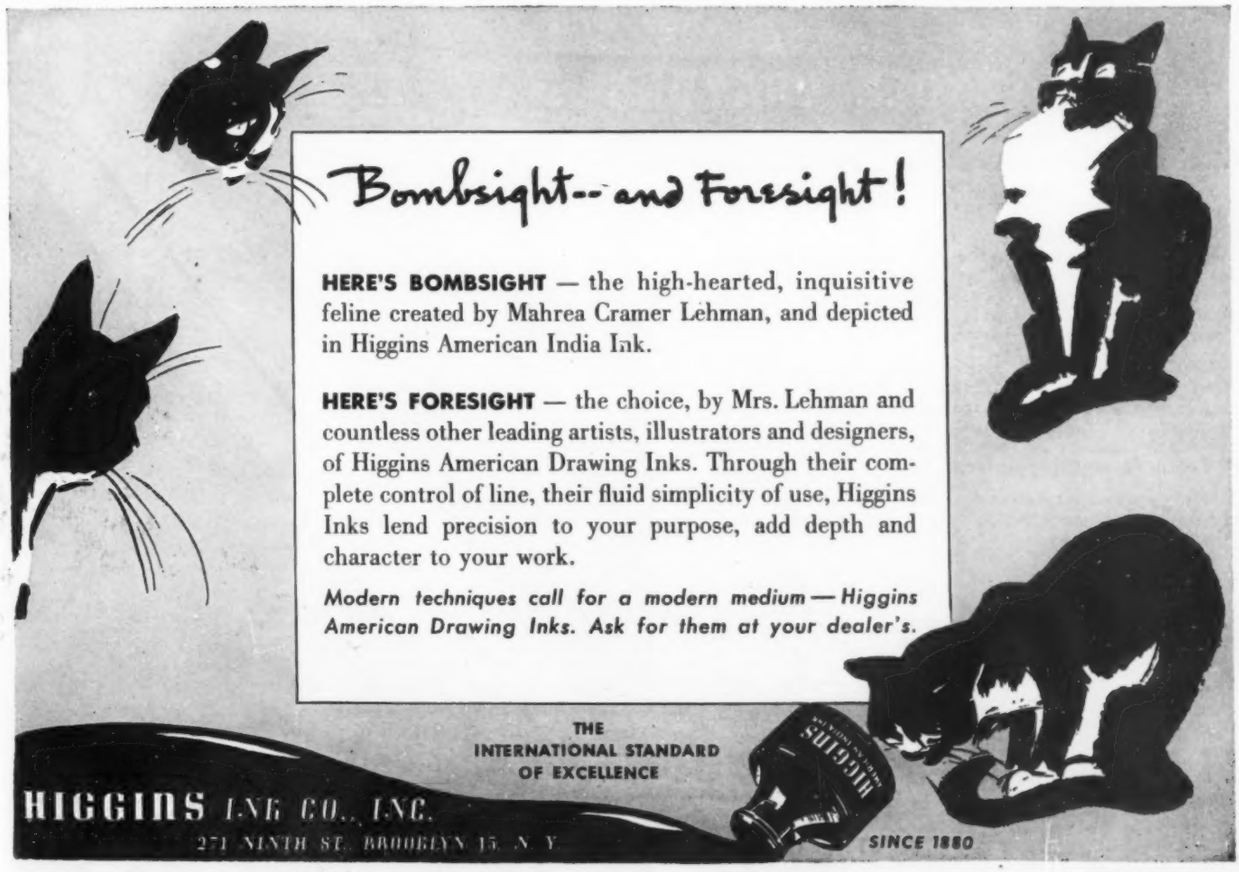
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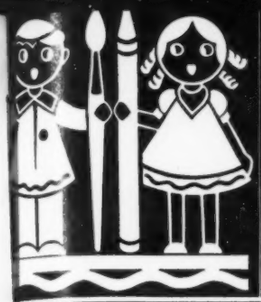
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SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

Jane Rehnstrand, ASSOCIATE EDITOR — Pedro deLemos, EDITOR-IN-CHIEF — Esther deLemos Morton, ASSOCIATE EDITOR

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MODERN FRENCH INTERIORS

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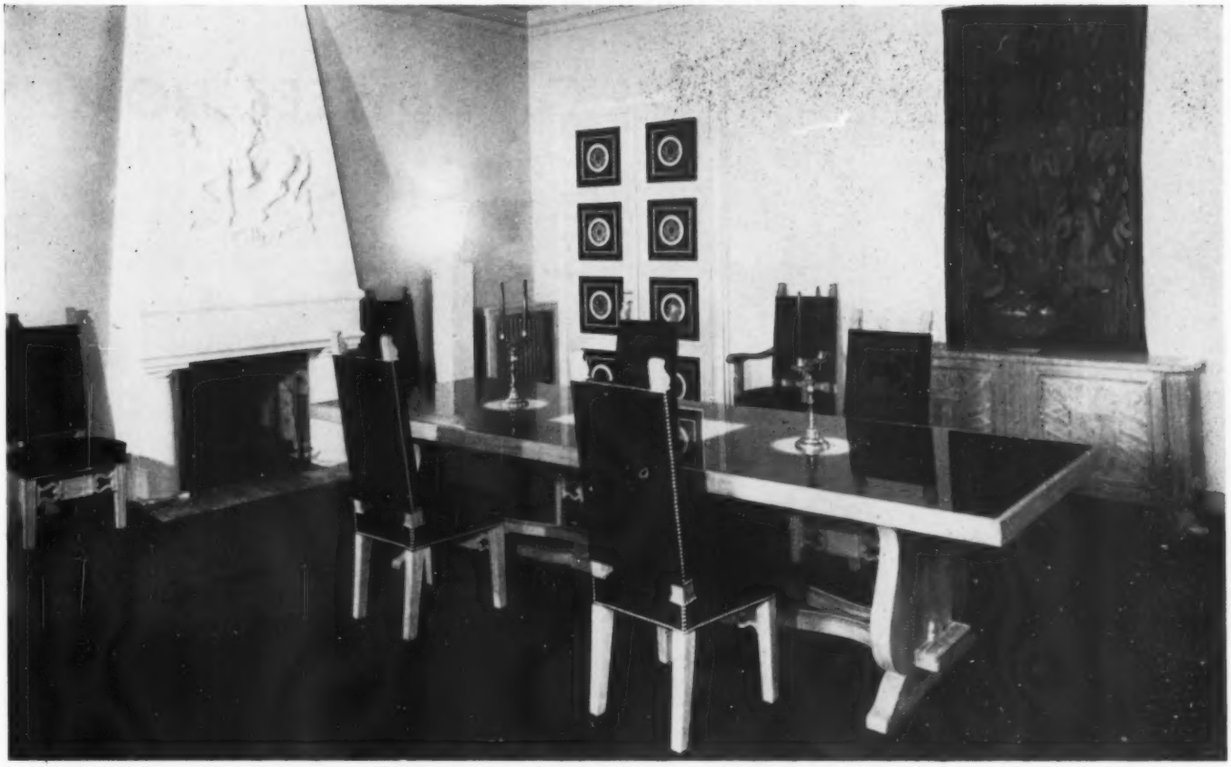
EVEN as the World has turned its eyes to Paris for the latest word in clothing fashions, so has it turned to France as a leader in the modern trend of interior decoration. A multi-colored tapestry decorates the corner of Jacques Adnet's studio in Paris. The life-sized figures present an appropriate background relief for the modern furniture and setting.



"Serenade" by Maurice Brianchau. Detail of the tapestry shown above in the studio of Jacques Adnet.

"Close to my heart I fold each lovely thing
The sweet day yields; and not disconsolate
With the calm patience of the woods I wait
For leaf and blossom when God gives us Spring!"

—*John Greenleaf Whitter: A Day*



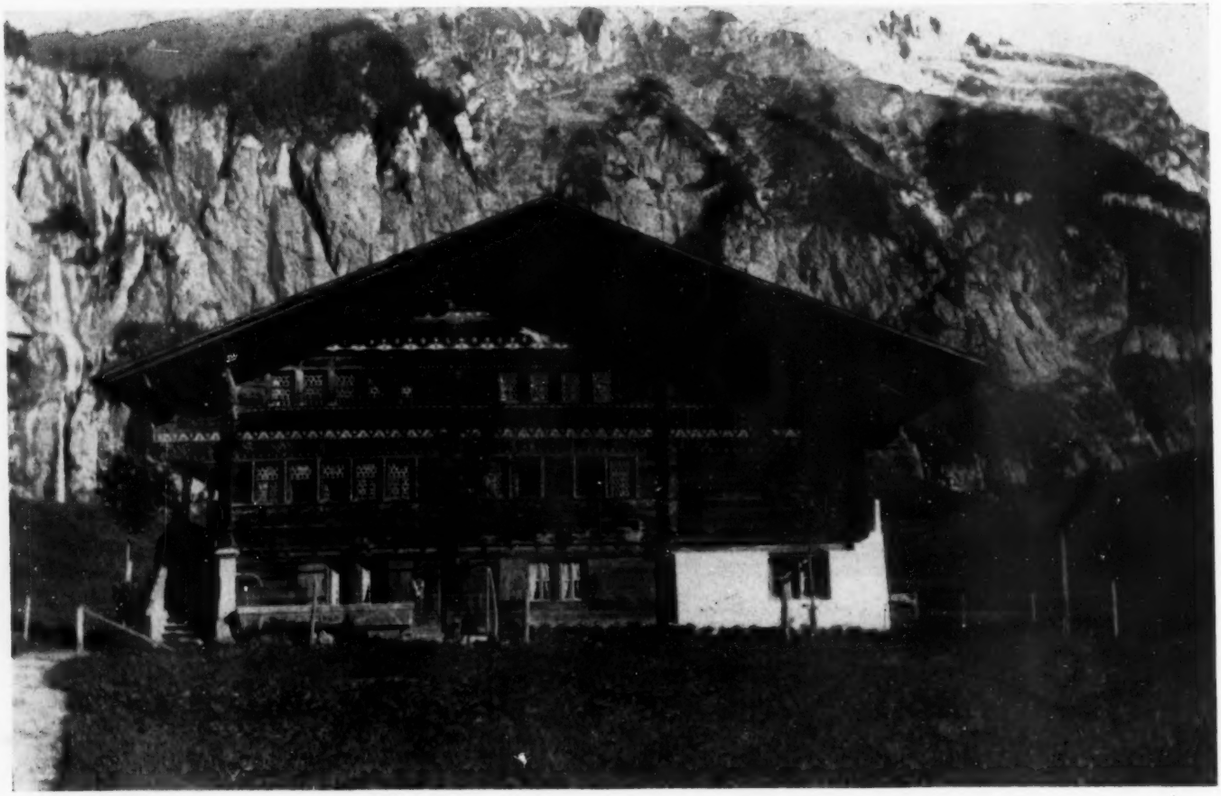
Simplicity of design but with a note of Renaissance, this dining room becomes a room of delightful gatherings. The bas-relief over the fireplace, the plaques and tapestry are in keeping with the modern theme



Bedroom for a young lady, complete in satin and light wood finish in walls and furniture. The prevailing trend to light colors in room decoration is a welcome relief, and contrary to belief it is easier to keep clean than was the Victorian home of a few decades ago

SWISS CHALETS ARE "HOME SWEET HOME"

MARIE WIDMER,
New York, N. Y.



The Ruedihaus, an especially attractive chalet at Kandersteg, Bernese Oberland, Switzerland, dates back to 1753. It is one of the finest specimens of its kind in the whole country and is equipped with much of the old original painted furniture and inlaid work dating back to 1641

SWISS homes are gems of their kind, with lovely gardens, colorful window boxes and carefully arranged woodpiles, a visual delight for passers-by. Most familiar among these dwellings, which vary in style of architecture according to the region in which they stand, are the chalets of the Bernese Oberland. In this glorious Alpine district suntanned houses blend harmoniously, both in shape and coloring with the landscape.

Chalets are not tall buildings, but they expand comfortably in the horizontal line. Their roofs, which are usually weighted down with stones as a protection against heavy gusts of wind, slant modestly. They thus form a picturesque contrast to the tall pines and heaven-aspiring mountains which form their setting. The powerful sunshine of the Alps gives these dwellings a deep coat of tan which possesses excellent preservative qualities.

Due to their solid construction, wooden buildings in Switzerland reach a ripe old age. Even chalets, which rest on a solid whitewashed foundation of stone from six to eight feet high, can resist an enormous quantity of snow and with unshakable elasticity they are able to withstand all the furies of a gale.

The basement of a chalet affords ample space for storage rooms. A staircase at the side leads to the porch which gives access to the immaculate and comfortable living quarters on the first floor. This porch is generally a pleasant open-work gallery, well protected by the overhanging roof, and therefore ideal for open-air drying of vegetables and fruit which has been customary in Switzerland for centuries. If the chalet is of the larger type another staircase may lead to an upper living floor, again equipped with a side porch. Sometimes chalets are of the two-family variety in which case stairs to living quarters are found on both sides of the house.

A tour of Swiss chalet-land is a pictorial treat. At Kandersteg, for instance, where trains of the thrilling Lötschberg railway vanish into a nine-mile-long tunnel to emerge on the other side in the wondrous Valais, there is the so-called Rüedihaus, dating back





A bedroom in a typical peasant home in the Saanen country, Bernese Oberland, Switzerland





Ancient pieces of furniture adorn this living room at Willigen in the Bernese Oberland, Switzerland. The chest seen at the left bears the name of its original owner—Kaspar Abplanalp, and the prayer "Eternal God, Teach me the Right Way."

Photo: Hartmann



Along the village street at Ringgenberg on the lake of Brienz, Switzerland, one finds chalet type homes

Photo: H. Steinhauer



A picturesque chalet at Lauenen in the Saabeb country, Bernese Oberland, Switzerland

to the year 1753. This is considered to be one of the most attractive chalets in the country, featuring many doors and windows which long ago were given to its owners as presents. Here one also finds many valuable old pieces of painted furniture and inlaid work of the period A.D. 1641.

Pretty chalets galore beckon along the electric line which travels from the lake of Thun to Montreux on the lake of Geneva. Friezes and carved cornices, windows set in artistically carved frames, open-work galleries, and inscriptions in ornate letters: these are embellishments which the owners have lavished on their abodes with loving pride.

Inscriptions expressing the personal sentiments of the owners are often found. Carvings of erection and renovation dates, biblical verses and religious thoughts are still customary today. Here are some specimens:

Do you mark the inscription which graces my door?
He who builds in a public place must
Submit to the judgment of the passer-by.
This house, you see, pleases me; let him who
Criticizes build after his own taste. I
Fear naught save God and fire.

* * * *

God bless this home
And those who dwell within.

May His almighty arm
Protect it from fire and flood—
And from everything that can disturb the peace.

* * * *

To know God and oneself
Is Wisdom indeed.

* * * *

Who trusts in God has built well
On Earth and for Heaven,
Who relies on the Savior Jesus Christ
Will have Heaven as his reward.

On this chalet-land route, at Rossinière, in the adjoining canton of Vaud, beckons the "Grand Chalet," the largest structure of this type in all Switzerland. It is covered with inscriptions in prose and rhyme and has no less than 113 windows. This remarkable dwelling which now accommodates paying guests was built in 1754 by John David Henchoz, a local resident, whose pleasure it was to dispense liberal hospitality to friends and wayfarers.

Chalets are always pleasing to the eye but their location can minimize or enhance their beauty. A verdant hillside embellished with orchards or sombre pines and snow-crowned peaks standing sentinel in the distance form the ideal setting for dwellings of this kind, making them the very embodiment of "Home Sweet Home."



This lovely old chalet is still to be found in the Simmental, Bernese Oberland, Switzerland

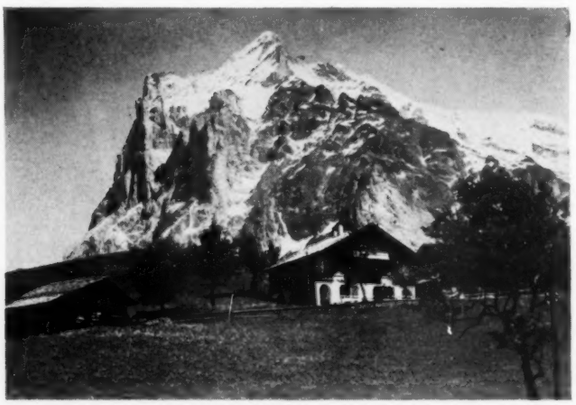


Tableau of Spring at Grindelwald in the Bernese Oberland, Switzerland
Photo: R. Schudel, Grindelwald



"Our Chalet" at Adelboden in the Bernese Oberland, Switzerland, is the attractive International Girl Scouts' Home, founded by the late Mrs. J. J. Storrow of Boston, Massachusetts
Photo: E. Gyger



HAT IS MODERN ARCHITECTURE?

Can Architecture of the Future be that which has been used in Europe for the past Twenty-five Years?

FOR several years we have been reading of America's modern architecture which, on investigation, usually proves to be nothing more nor less than German, Dutch, or French types of architecture. Originally it had its beginnings in Austria-Germany and later was used in Holland and France. During two of my art trips to Europe in 1924 and a year's stay in 1928, I photographed and secured pictures of modern types of homes, civic, and industrial buildings, which were later issued in a series of portfolios during 1930 by The Davis Press, Inc., publishers of this magazine.

Today in 1946 these same types of buildings are being promised as the buildings of the future—perhaps 1960 or sooner! As long ago as May 1938, an editorial in *School Arts* urged the need of truly North American architecture and not copying of European types. Today the same need is more urgent than ever, as young architects' exhibitions show dominatingly the same trend of architecture, which is an old story in Europe. My editorial in 1938 pleaded for more truly North American architects as follows: "Aside from the city skyscraper our United States is twenty years behind in architectural development. All our new house types are usually types long before used in other countries. Our only improvement is our plumbing. The modern type houses which we are commencing to use were worn out in Germany and France. During 1924 we saw modern types in Holland and France, and in 1931 I visited sections in Guadlajhara, Mexico, containing modern homes that still surpass what we are now doing."

When the Century of Progress Exposition promised new American architectural developments, results of American architectural growth in the previous hundred years, the opening failed to produce results. Architect Cram, prominent American Gothic architect and building authority, very conclusively reviewing each exposition building, writing in the *Boston Transcript*, proved every building was a rehearsal of former periods. There were Mayan, German, and mostly echoes of French forms by the former French Industrial Arts Exposition. The only pure American structural idea was the immense Transportation Building which someone described as a "cross between a municipal gas tank and a bad dream."

Again, in *School Arts*, an editorial appealed for finer artistic civic improvements. This editorial in June 1938 issue stated, "To those who have travelled over our country and who have visited the cities of Europe or South America, the appellative of 'all front and no back' will not come as a shock when applied to our country's civic planning. Unfortunately, so many of our cities, started in the meager periods of pioneering construction, have, as they approached the time of cultural development, found their harbor fronts deformed with industrial factories and railroad yards. A small frontage, perhaps, is all that is available in later years, and the esplanades and panoramic sea fronts that attract thousands of North Americans to other ports of the world are an unknown beauty in our part of the globe.

"Before entering our cities by rail or auto we so often pass through attractive rural sections or suburban zones and then suddenly are plunged through tenement and industrial sections of wretched environment. Our greatest cities receive their visitors and noted guests in a palatial union station set in conglomerated factory districts or a traffic-congested zone with narrow streets. One traveller from abroad stated that he always pulled down the curtain as an American city was approached because the contrast from the country to the city's outer section was so depressing and ugly. His statement that Americans as home builders believe in 'all front and no back' is one that I have never forgotten." If art education is to tie in with American life, I cannot think of any more valuable integration than the art of the homes, and that includes architecture. Not the mechanical, stereotyped T-square and ruler type of project, but the one that teaches the very much required art of fine lines and forms, and color as applied to home structure. The mechanical and architectural courses are fine for those who are to be desk architects, but our nation as a whole needs more boys and girls growing up more "home-minded," having a bigger and better appreciation for home art. All the "free expression" and "creative arts" in the world fail, if they do not reach the stage of bettering our daily life, our everyday environment—and there is no more important environment than our homes.

A good home implies good living and true culture, and without good living there can be no good thinking. It is still time for our schools to commence to build a fine practical knowledge for applied appreciation to American home building.

Civic art growth may be wrecked by the growth of little things and one of these little things is our backyards. Take a village, town, or city with its backyards "face-lifted," and the rest of the alleys and streets and parkways will naturally fall into step, because the youths who found how to correct their own home needs will be the civic leaders of tomorrow and demand art and order in civic buildings and by-ways.

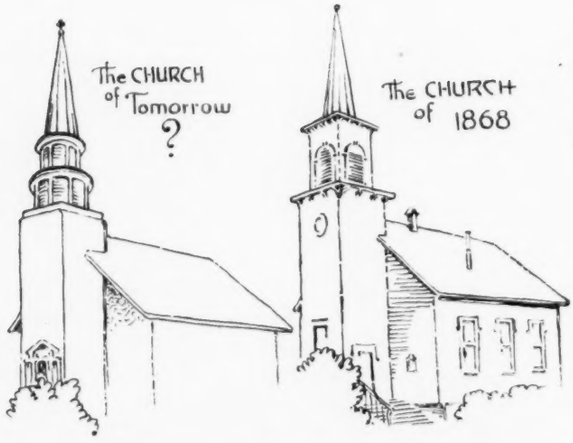
Pedro de Lemos



THE WORLD OF TOMORROW
New York, N.Y.

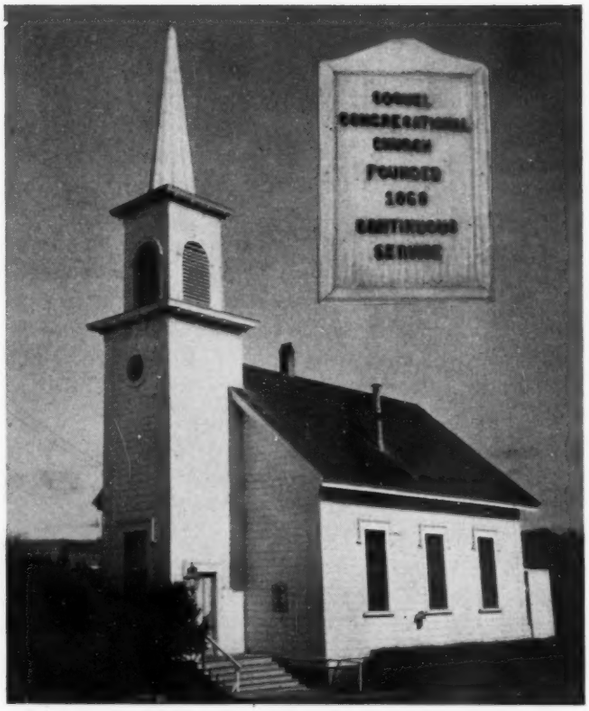
With cities all over the world laid waste, buildings of the future will be a monument to man's ingenuity. What the engineer has conceived and planned for us cannot be easily visualized. Norman Bel Geddes has attempted to visualize for us the world of the future.

Picture shows an airview of a church of the future.

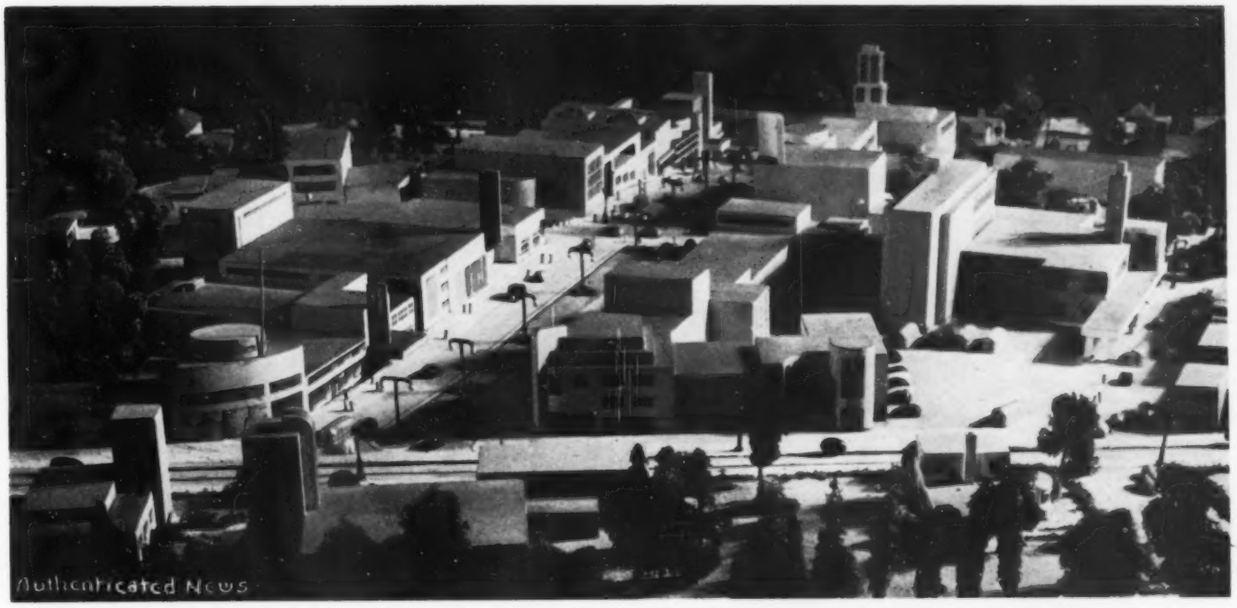


In the little town of Soquel, not far from the old-time Spanish center of Santa Cruz, an old New England type church nestles within sight of the waters of the Pacific Ocean. It was built by a group of Congregational New England pioneers in 1868 nearly 80 years ago. It is not a church of the future, but very much a type of the past

Today's American architecture for the future may borrow its types from the past, but the majority of so-called "modern" American buildings are types which were built in Germany, Holland, and France before the first World War

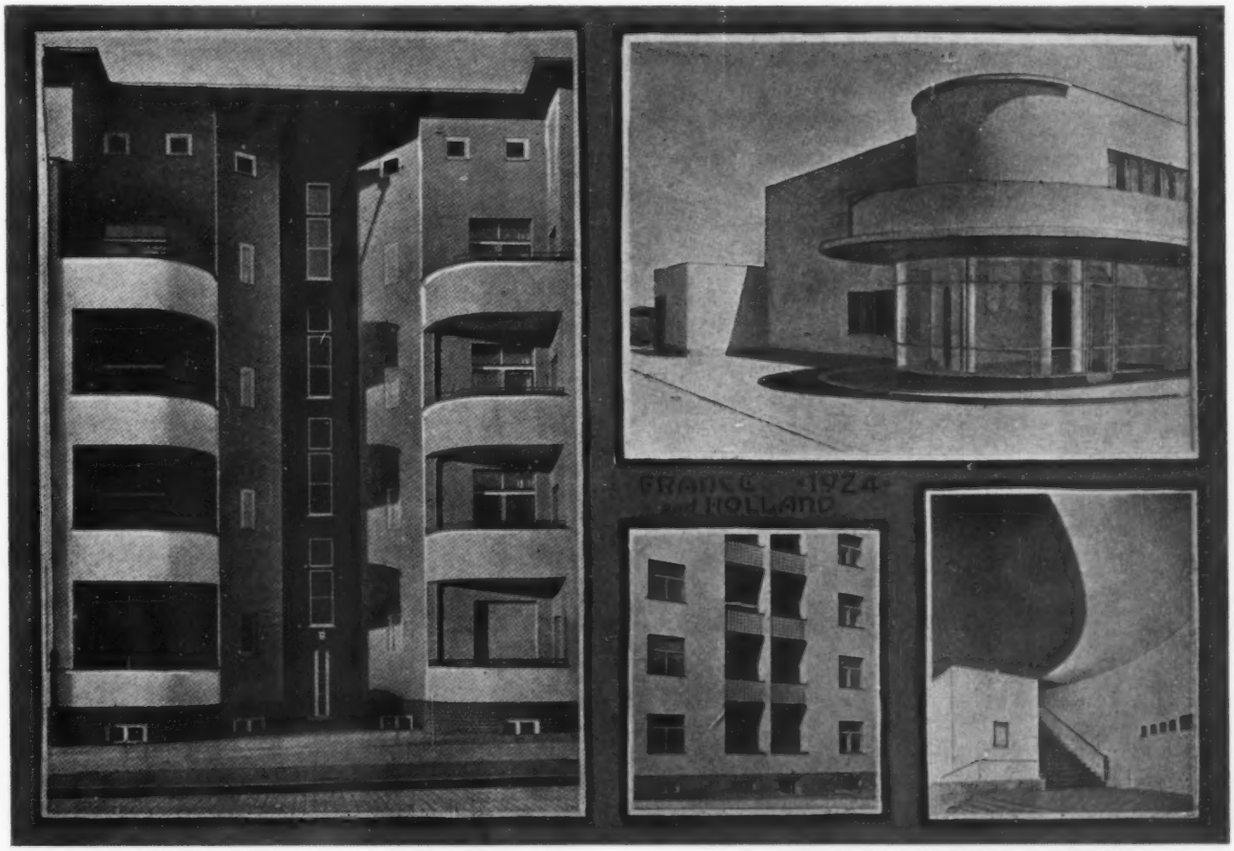


The little old New England Church in Soquel, California, pleasing in proportions with quaint "finger" spire pointing heavenward, with restful interior—no wonder its "continuous services since 1868"



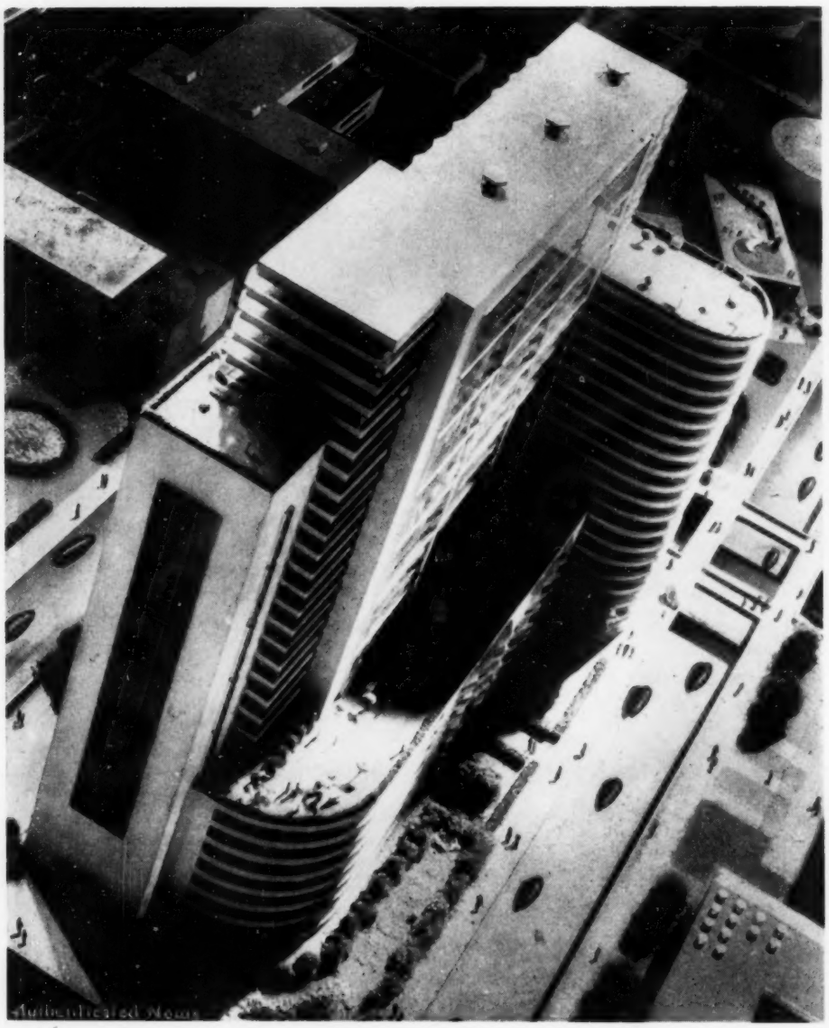
With cities all over the world laid waste by the last holocaust called war, the cities and highways of the future will be a monument to man's ingenuity

Above, Norman Bel Geddes has attempted to visualize for us the world of the future, showing a view of a community center of the future

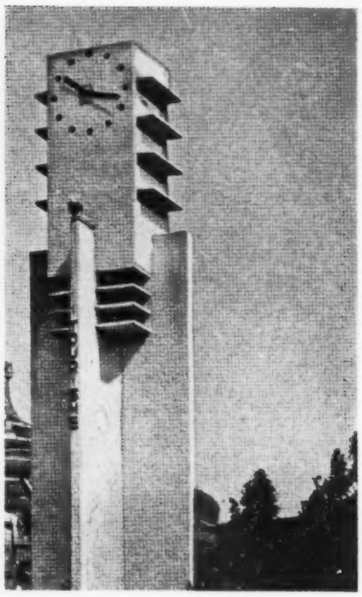


Laborers' apartments built in Holland to replace tenement houses during 1923. These are structures of the past, not the future

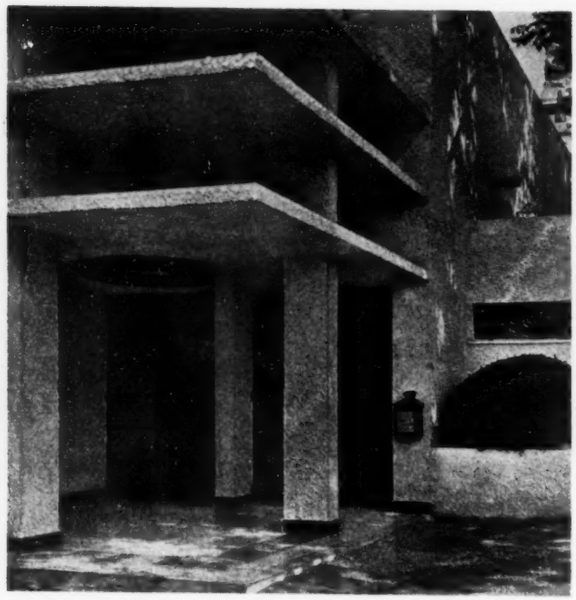
Buildings for living and business purposes are illustrated above. Strange as it may seem, these buildings were in existence in France during 1924—undoubtedly built several years earlier



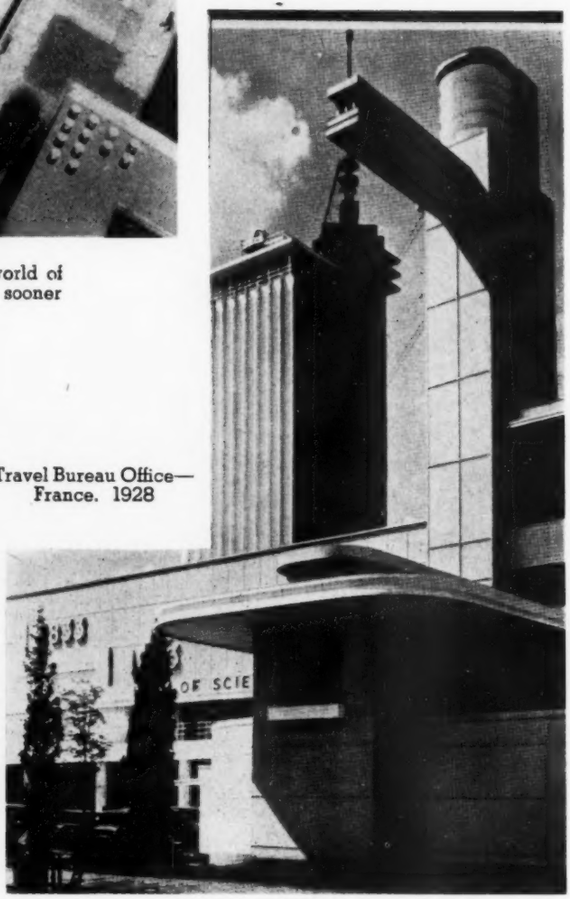
Norman Bel Geddes has attempted to visualize for us the world of the future. Picture shows an apartment house of 1960 or maybe sooner



Clock Tower—France. 1924



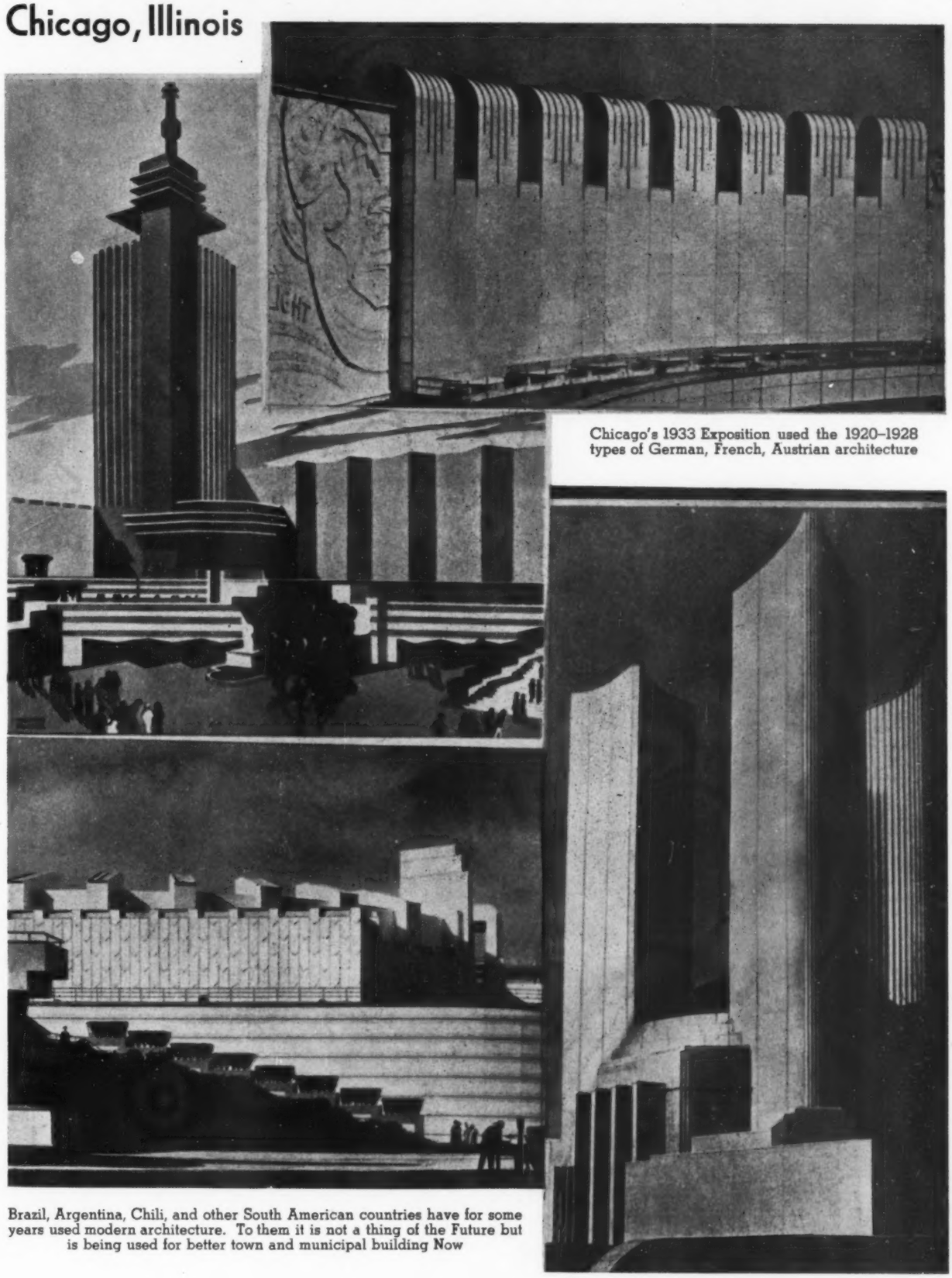
Travel Bureau Office—
France. 1928



Century of Progress Exposition—Chicago. 1933

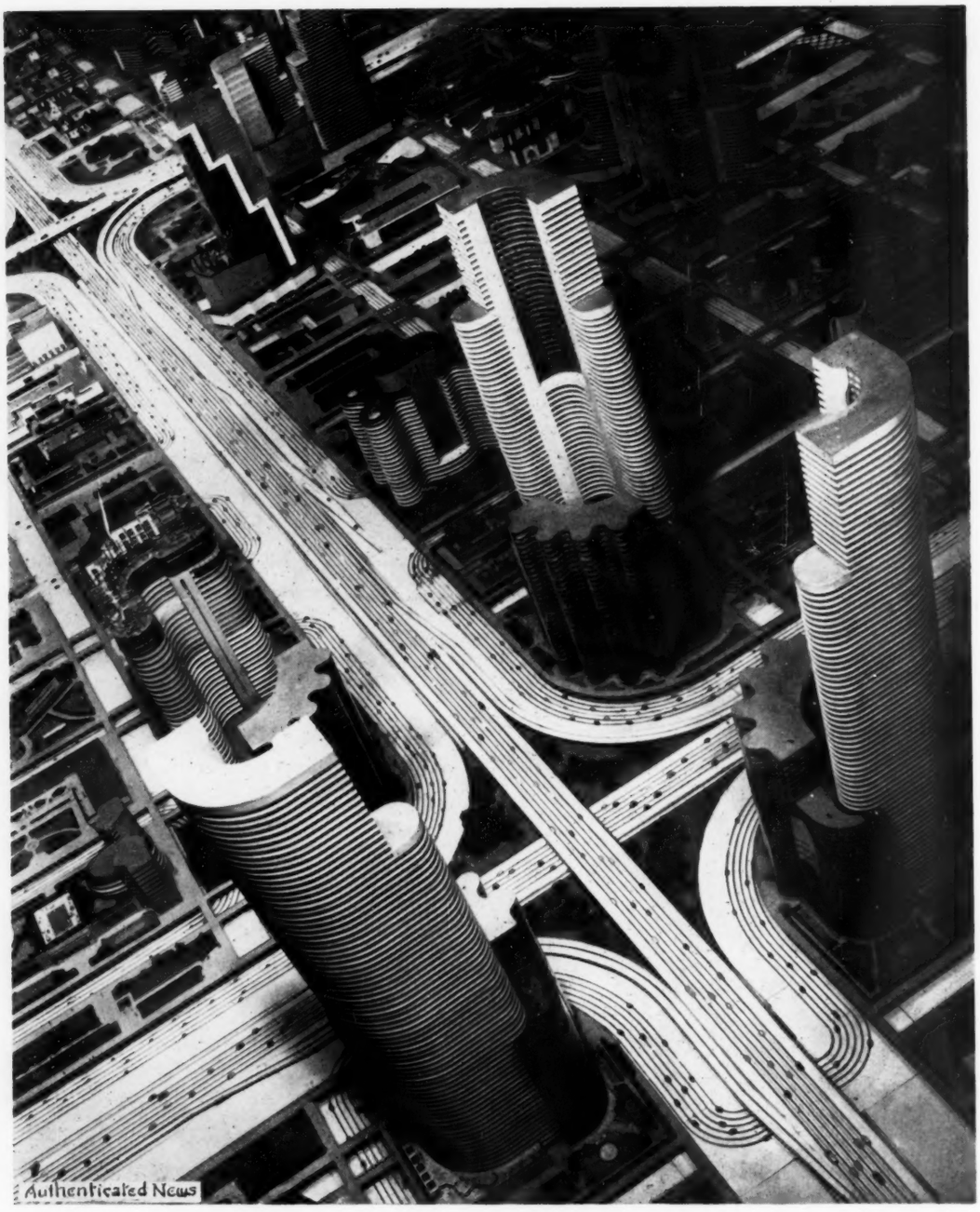
CENTURY OF PROGRESS EXPOSITION ••• 1933

Chicago, Illinois



Chicago's 1933 Exposition used the 1920–1928 types of German, French, Austrian architecture

Brazil, Argentina, Chili, and other South American countries have for some years used modern architecture. To them it is not a thing of the Future but is being used for better town and municipal building Now



Now, here at last, Norman Bel Geddes truly designs buildings for the city of the future planned to admit a maximum of light and air. It is too good a plan to be delayed until 1960. It is artistic, it is practical, it is original—truly American. Here's hoping 1950 will see this excellent idea being created



Modern Civic Beauty is not only produced with blueprints but with actual scale models, as shown in this marvelously planned model by Norman Bel Geddes. The two children sightseeing in Bel Geddes' model city are enjoying the artistic streamlined skyscrapers

MORE COLOR FOR SCHOOL BUILDINGS

LEON L. WINSLOW
Director of Art Education, Baltimore, Maryland



ONE element of design that is present in all objects of utility is color, for color all objects must possess if they are to be visible to the human eye. Metals like gold, silver, platinum, nickel, copper, and alloys such as brass and pewter, are themselves so beautiful in color that it is often futile to attempt to improve them by artificial means. No wood is so beautiful in color, however, that its natural beauty may not be improved by dressings that bring out the charm of its grain, deepen its luster, enrich the glow of its hue, and dull or brighten its tints and shades. The natural colors of fired clay are for the most part of little artistic value except as exemplified in brick, tile, and terra cotta products which, for many practical purposes, are covered with a thin, transparent glaze. Color is also a most important consideration in the formation of products in the textile arts. It will be seen, therefore, that color in the materials of construction can scarcely be considered apart from the things themselves, except where it is added to increase their attractiveness. Thus color becomes decoration, sometimes the only decoration either present or deemed possible for the modern schoolroom.

Two systems of color study are today taught in the general and special art schools and classes. One of these is based on light, while the other is based on pigments or paints. Since color itself is reflected light, it will at once be apparent that any system of color classification that is based on light, as is the Munsell System of color notation, must be superior to any other system of classification based on unreliable pigments. In daylight it will be more accurate to the extent that nature is more nearly constant than man-made paints.

Some artists have been reluctant to accept the color theory based on light. They have maintained that a system that deals largely with pigments must of necessity be more practical than any other, since it employs the artist's own materials. Should not the pupils be taught in school to mix paints?

Instruction in the mixing of paints is indeed essential in art education, and yet the recognition, harmonizing and contrasting of the colors themselves are of more importance to people in general than the mere production of colors, important as this may be. Most people will find the Munsell Color System more practical than the pigment theory in solving the aesthetic color problems of daily living. In order to

determine whether or not a tie harmonizes with a suit, or a hat with a gown, it is not necessary to go to the trouble of mixing paints. All colors are seen in light, the rays of which the materials absorb and reflect, and they will harmonize or contrast with one another in and of themselves. The pigment system of color naming may be of some use as a measuring and harmonizing device, although it must be admitted that it is inaccurate as such; it is of unquestioned value however, in the mixing of paints, a few elementary rules for which can be learned at the outset. These should not be regarded as constituting a system of color naming since the pigments of which they treat are, in themselves, variable.

It is a well-known fact that colors have a great influence over our lives in creating within us certain mental states, and stimulating or depressing physical and mental activity. Red is suggestive of heat and passion; yellow of sunlight and liveliness; green of cool and quietude; blue of cold and absolute rest; purple of uneasiness, conflict.

> And would you have the colors blent
> In harmony?—then make them one
> At heart; or melt with gray
> The clashing hues, the way
> The clouds on rainy days are sent
> To veil with mist the dazzling sun.*

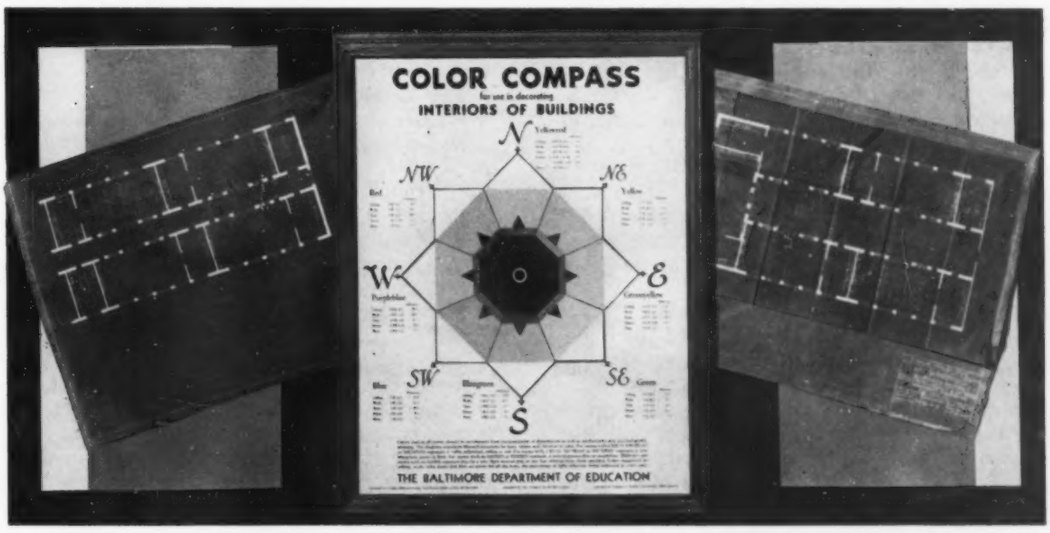
Colors used in painting schoolrooms should be satisfactory from the standpoint of illumination, thus safeguarding vision, as well as aesthetically and psychologically pleasing. The accompanying "color compass" designed by the Division of Art Education of the Baltimore public schools specifies the Munsell notations for hues, values and chromas of color that may be considered appropriate in their power to reflect and diffuse light from walls, ceiling, trim and door areas. For rooms with a north, northeast or northwest exposure a warm yellow-red, yellow or red. For rooms with a south, southeast or southwest exposure, a cool blue. For rooms with an eastern or western exposure, a neutral green-yellow or purple-blue. It is not necessary to have all four walls of a room done in the same color. Due to their irritating and exciting propensities, purple and red-purple are not recommended for extensive use in the decoration of school interiors and were therefore omitted from the color compass. The hues specified in the color compass may be mixed or their equivalents found on the "standard color cards" furnished on request by the various manufacturers of paints.

Corridors and rooms with no outside exposure should be painted a very light neutral gray or a hue selected from those specified for the rooms. Vestibules, stairways, and stairhalls should contrast in color with that of the corridors. Munsell notations for the colors suggested for walls, ceilings, trim, doors, and floor are given in the accompanying diagram, the percentage of light reflection being indicated for all of the hues. In each case the door is represented in the diagram by a small triangle.

Colors used should be neither too strong nor too dark, the amount of light and of strength being determined by the need for light in the room. Ceilings should be nearly white to reflect as much light as possible. Where a greater contrast is desired for dado, woodwork, ceiling beams, or doors, a darker and stronger color or its complement or the hue adjacent to it in the color compass may be used to give variety. Semi-gloss paint should be used where light reflection is desired; flat paint, where light diffusion is essential. Floors, if covered with linoleum should be dark, about 3 value of the dominant color of the room, not stronger than 1 step of chroma. The color compass shown in the illustration will be found equally useful in the selection of colors, both of harmony and of contrast, for the hangings, rugs, and furnishings for the rooms.

(Continued on page 6-a)

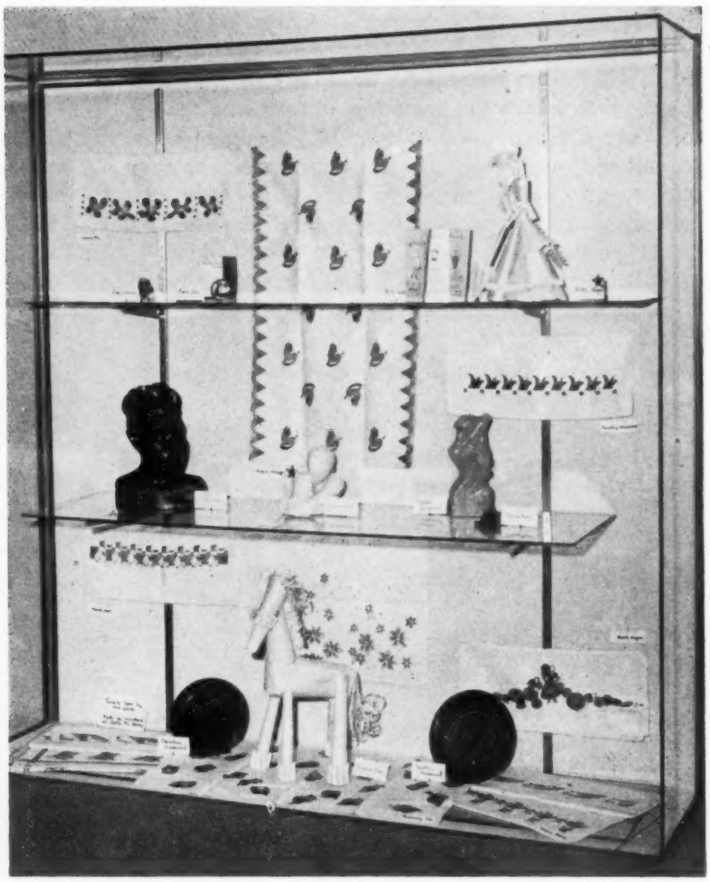
*From "The Colors," a poem by Charles De Garmo.



Color compass chart, the specifications for schoolrooms designed by Dr. Leon L. Winslow, Director of Art Education in the Baltimore schools. This chart may also be used to an advantage in decorating homes and places of business

ART IN THE COMMUNITY

MURIEL SIBELL WOLLE
Head, Art Department
University of Colorado
Boulder, Colorado



Expressions of art are more than fine paintings or statues cast in bronze or chiseled from marble. It is everyday enjoyment of the beauty of things around us. Stencilled towels, sculpture, carved plates, and paper sculpture are expressions of art.

I WAS seated between two boys at a dormitory dinner and their conversation set me thinking. The dormitory was new and had been decorated by a committee of women, one of whom sat opposite me at the table. She spoke to the boy on her left. "How do you like the furnishings?" she beamed.

"They're all right," he replied, turning to his neighbor to discuss weightier matters.

"And you," she persisted to another boy, "Do you like the chairs and drapes that we chose?"

"Oh, I never bother to look at such things," he answered, and forgot the subject, but the lady who had helped plan the interior decoration of the hall collapsed, very much like a punctured balloon and said no more.

What is art in one's community? Is it the new bank or the courthouse, the dishes on our tables and our living room furniture? Or is it all of these things? And what good are any of them if we are not able to recognize what is beautiful and to select the good from the commonplace?

Art and the teaching of art should be a challenge to all of us, for if we as teachers fail to open the eyes of our students to what is around them, who else will? And what is around us in the community which we should teach our students to observe and evaluate?

We might start with the school building, although nine times out of ten what we will find will not reflect favorably upon the school board or the city fathers. The architecture of the school, its functional adequacy, the color or lack of color in its halls and classrooms, its choice of pictures, the reasons why the hall showcase never displays anything but cups and trophies, the dreary walls of the lunchroom, etc., will give us many opportunities to evaluate to what extent art has or has not entered our lives in our school surroundings.

We may continue our search for art by discussing the architecture of the town or city, its public buildings, its stores, its churches and last, its homes. With some slight study of architecture two things could be taught, (1) what is good structural design irrespective of style and, (2) what styles have been copied or turned to contemporary uses. Such a subject can be made alive for it is a sort of treasure hunt that enables each student to find buildings and to bring in information about them.

Are there any factories, bridges, viaducts, or grain elevators in the community? Could you point out that Charles Cheeler's painting, "Classic Landscape" is composed of railroad tracks and a grain elevator and then show the similarity between the columns of Khartum or the Lincoln Memorial and the circular bins of the grain elevator?

Why not discuss the home? This opens myriad subjects for discussion—furniture, draperies, arrangement of rooms, choice and size of pictures, lighting facilities, ornaments, dishes, table linens—the list grows and grows.

But what use is such discussion if the student has no basis of judgment with which to evaluate what he sees? Time, therefore, must be spent early in the study, discussing basic design, principles and their application to daily living. The student must be made design conscious, and must begin to weigh what he sees. Perhaps a bulletin board in the classroom might display a picture of some good or poor object found by each student, or a card with the name of some build-

ing or monument could be placed on the board and each student asked to go look at it, and a discussion period follow the next day.

A concrete help to such a study is the recently prepared exhibit called "Elements of Design" prepared on twenty-four mounts for school use by the Museum of Modern Art, which in a few well chosen photographs with brief text covers the essentials of design in a way that all can understand.

Are there any statues or war memorials in the park or on the courthouse lawn? Should these not be evaluated as works of art rather than as symbolic ideas frozen in stone or bronze and paid for by this or that organization, even though analysis may prove them mediocre and trite? What of the filling stations and the stores whose fronts have recently been streamlined or hung with ornate neon signs? Some of these are good, some have been improved and others are merely tortured novelties aimed at catching the eye.

Students who learn to detect the false from the good, the superficial from the sound, should in time make better architects, as well as better councilmen and school board members.

Could a class be assigned a project in city landscaping or beautification which would bring to their consciousness lots filled with trash, rickety fences and ugly alleys? Is there a slum in the community? Could a park be placed in it and could a recreation hall be planned which in itself would afford infinite problems of artistic nature to be solved by students and adults?

Why should so many churches of divers denominations be built to look like bad copies of majestic cathedrals or Greek temples, which suited other days and religions better than those of the twentieth century? European architects have broken with tradition and produced twentieth century churches for twentieth century congregations. A few of our architects have followed suit in spite of public disapproval and misunderstanding.

Frank Lloyd Wright was one of the first to use new forms in church design but his Unity Temple in Oak Park, Illinois, is still standing and he recently built an even more revolutionary chapel in Florida which has been both praised and criticized. After looking about us with critical eyes and praising and condemning what we see, how can we constructively help students to improve their community and plan a better one?

Besides teaching design principles and their practical use we can stress initiative and develop alertness to local opportunities. Perhaps the town boasts a stone quarry or a cement plant or perhaps lumber for building is available. Local material may solve many building problems more aesthetically than imported products alien to the topography. A great hue and cry was raised several years ago when one western city erected a completely artistic and aesthetic art museum of concrete instead of marble. Another town built a city hall in pueblo style because it was located in Indian country.

If we can but show ourselves and our students what the community is; if we can study its roots and its ambitions, then we can aid more successfully in developing it along sound artistic lines, which cost no more than poor ones.

Another way in which we can foster art in our community is to collect and display the native arts and crafts of its citizens, be they Mexicans, Czechs, Japanese, or Jews. If we exhibit, understand, and admire the arts and crafts of native peoples, we strengthen the civic bond and promote a tolerance for other ways and customs which can so easily be overlooked.

We can teach more arts and crafts in our schools so that all pupils may have the experience of creating in clay, plastics, wood, paint, etc., and thereby become a great class of appreciators if not producers of fine things.

If we do not do some or all of these things we miss our opportunities which are crying to be used, and we and our children are the poorer for our stupidity and blindness. Art in the community should never be merely an art museum or a few lectures and talks per year. Art should be a part of each of us and from any honest beginning it can grow until it becomes a necessary and real part of everyone's life and when that happens, we will have gone a long way toward combating ugliness, greed, delinquency and civic blindness. Teachers can be the pioneers who show their pupils the way to better and aesthetic living. We must not sidestep our opportunity.



University of Colorado buildings use native sandstone from the mountains nearby

HISTORIC DIORAMAS OF ST. XAVIER ACADEMY

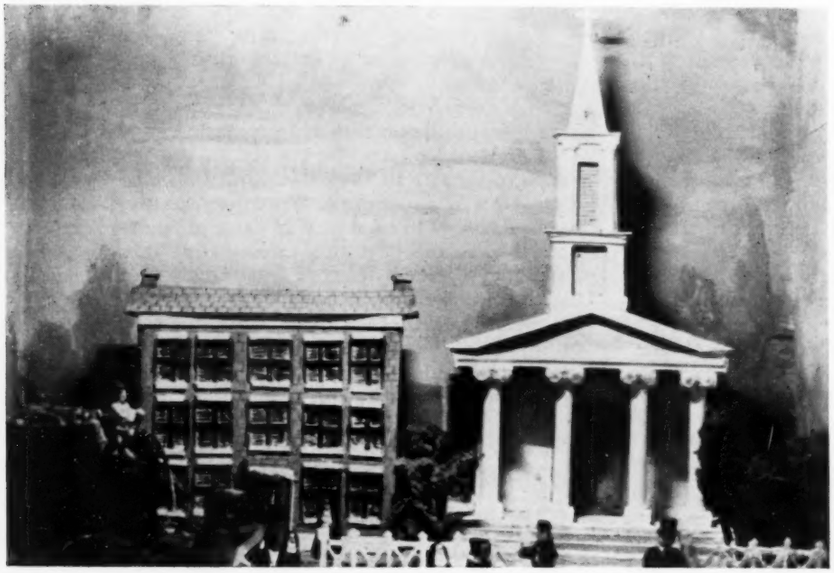
SISTER MARY PAUL KEEFE, RSM, Chicago, Illinois

THIS being our centennial year, we decided on making historic dioramas of some of the important events in our first hundred years. We delved into libraries, archives, photograph albums and scrapbooks for whatever material was saved from the disastrous Chicago fire. We visited all the historic and art museums of the city to see whatever dioramas they had. We interviewed several professionals in that line and engaged a very capable one to start us out. After assembling the parts of our first dioramas, our instructor was honest enough to say we were perfectly able to proceed independently.

As we did not care to mess up our regular studio, which is at all times subject to the invasion of visitors, we begged the use of a temporarily vacant room on the top floor and installed plain tables and chairs, three-ply wood from a local lumber yard, electric fixtures, saws, hammers, nails, glue, cardboard, paints (both oil and tempera), spatter guns, knives, modelling clays, masking tape, and various other useful articles such as boxes, buttons, wire, cotton.

Each pupil was given a working drawing according to scale of the part she wished to work on, and four hours a week during the winter quarter were spent by the class, their two instructors, and some kind volunteers in bringing to a successful completion this new reincarnation of our beloved school's history.

The boxes, neon-lighted, were installed in the first floor corridor for the precommencement pageant, "Green are the Years," and together with a photographic exhibit of former pupils attracted much interest. One dear old "Grad" of ninety-seven summers recognized in a daily paper the diorama picture of the original building in the "Loop" at Wabash and Madison Streets, and came back after sixty-eight years to renew happy memories.



Diorama No. 1 represents Reverend William Quarter, first Bishop of Chicago, standing in front of his Cathedral, St. Mary's. Next door was the first Convent of Mercy named St. Xavier Academy in honor of the illustrious patron of Reverend Mother Xavier Ward, who at the Bishop's urgent request had brought the first band of Sisters to teach and carry on the works of mercy. The group is assembled to bid her "God Speed" as she takes the stage for her return to Pittsburgh. The Sisters had arrived the previous September 24, by way of the Lake Michigan Steam Packet, for as yet there were no railroads in the pioneer "Windy City"

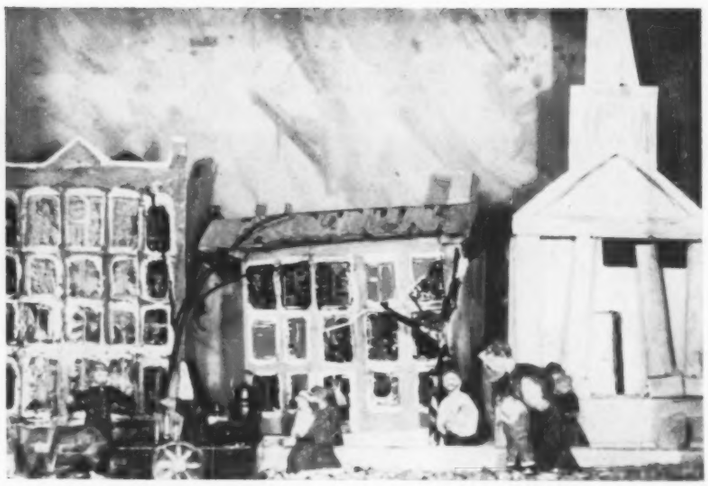
Diorama No. 2 depicts the first free school opened immediately in the old building back of the church where the Sisters had to devise their own educational equipment from parchment and other materials recently brought from their convent schools in Ireland. The pupils were the little boys and girls of the poor immigrants working on the Illinois-Michigan Canal.



The third diorama is not in chronological sequence but contrasts a room in the select Boarding and Day Academy at Wabash and 29th Street built after the great fire. The time would be the "elegant eighties" or "gay nineties," and the scene portrays the Delsarte Lesson



The fourth diorama makes graphic the heroic part played by the Sisters during the Civil War, when they nursed the sick and wounded on the hospital boats on the Tennessee, Mississippi, and Ohio Rivers, as well as at the army base in Missouri



Diorama No. 5 shows the great Chicago fire of October 9, 1871, which took in its toll the original home and a new five-story building to the south of it. The pupils were safely removed to a rented mansion in Woodland Park until the new site was acquired at Wabash Avenue and 29th Street. A sixty-five thousand dollar building was erected on this site



The sixth diorama illustrates another activity of the Sisters of Mercy, the care of the sick at Mercy Hospital where the famous Doctor John B. Murphy attracted world-wide attention at his clinics



Diorama No. 7, last, but not least, represents the present Campus and building at 4900 Cottage Grove Avenue, where ten acres of tree-studded lawn and flower gardens are an oasis in the encroaching city. Buses and cars bring pupils from near and far and dear old Saint Xavier's still attracts the daughters and granddaughters of its alumnae, as well as many new patrons of its educational advantages

ART COMES TO THE PEOPLE

VIRGINIA C. HINTON, Pasadena, California



IT WAS a crisp October evening with a bright, full moon. The crowd in the plaza in front of Pasadena's imposing City Hall was like any Main Street crowd on Saturday night—just folks. There were boys and girls, hand-in-hand. And families, including grandmother and the baby. All were frankly curious. They were going to see what art was like. This was Pasadena's first Art Fair.

A girl strolled along the lighted booths, playing an accordion, and later Eric's Troubadors singing Swiss folk tunes. The crowd relaxed. It was going to be fun after all. They studied the landscapes and portraits, the water colors, etchings, and sand paintings. But this was only the beginning. They went on to sculpture, photography, and ceramics; hand-wrought bracelets and earrings in silver; designs for wall paper and fabrics; and fine, hand-woven cloth. The crowd gathered around the loom to watch the sure, quiet fingers of the weaver. As the shuttle moved in and out they could see the design taking shape.

Someone was speaking from a raised platform on a truck. The crowd fanned out after him. It was one of the City Fathers giving an official welcome.

"The end of the war," he was saying, "brings with it opportunities for our community to take its rightful place in the art world."

As he talked, the crowd had a feeling of solidarity, of community spirit and pride, and with it was associated this new interest in art.

Now there was to be a demonstration. A little ripple of excitement ran through the crowd. Paul Coze, Pasadena artist and director of the Paul Coze Studio and Workshop, prepared an easel. He was going to paint a portrait! Right on the platform. Of a film star! The lovely young lady, Jeanne Crain, in a bright green suit, her gold bronze hair glinting under the electric light, seated herself with professional composure, and the artist took a few quick, deft strokes with his brush.

The crowd stood almost literally with its mouth open, certainly with open eyes and imagination. Mr. Coze talked as he worked, occasionally throwing out something to make the crowd laugh and feel at home, but most of all, he was telling them about art, the why and how of it, and the way artists work. And the crowd in imagination painted with him. The sketch taking form before their eyes became their painting. They felt a kinship with it and with the artist. Art wasn't stuffy, dull, and academic after all. Really, it was like making a cherry pie. You had a goal, your material and tools, and a certain "know how." Most of all you had to put something of yourself into it. Even a cherry pie is better when you put your heart into the making of it.

Again the crowd flowed out among the booths. One woman stopped before a still-life, a dreamy white magnolia in a low bowl. "That's the kind of picture," she said, "I'd like in the living room."

Art had come to Mrs. Jones of Main Street.

The Art Fair was the first project of a newly formed organization in Pasadena called Artist Associates, a group of artists whose ultimate purpose is the welding of "all practioners of the visual arts in our area into a strong, vital force toward the establishment of aesthetic values in our public and private buildings, monuments and decorations; and in insuring the use of the latent talent which we have."

Artist Associates affirm:

1. That art is the basic structure of civilization and gives point to all problems of social welfare.
2. That art lies in the humblest of crafts as well as in the most exalted of forms.
3. Catholicity in art. The right of each individual to create in the manner best fitted for his or her own expression.
4. Idealism, integrity of purpose, and good craftsmanship.
5. The validity of communal endeavor.

Members of Artist Associates stress the fact that they are not another exhibition society nor are they a



Artist Paul Coze paints actress Jeanne Crain in demonstration exhibition held for the benefit of the spectators. Such a plan gives the average layman an appreciation and understanding of what art really is and how it functions

social group. Their primary purpose is to indentify the artist and artistic expression more closely with the life of the community. Mr. Nishan Toor, internationally known sculptor (see story in *School Arts*, June 1945), a member of Artist Associates, says, "The artist should serve his fellow man as a human being and not as an art lover. The artist just happens to be an artist. This does not make him any different from the man making a pair of shoes or a hat."

In other words, this group of artists believes that the time has come when artists should no longer be looked upon by the rest of society as a peculiar people who live apart and draw their sustenance from some ethereal source, but that artists should take their rightful place in the community, becoming an active, guiding, participating element. Not only should artists serve their fellow townsmen, but in turn the community should recognize and support its artists, insuring a sound economical basis for the arts professions.

Since, from the beginning of time, fairs have been a communal means of getting acquainted, Artist Associates decided upon an art fair as their first civic enterprise. There were no admission charges, no fees for exhibitors, no jury. As one member said, "After all in a time of transition like this, who is to judge creative expression?" There were no limitations as to race, creed, or color. The only rule governing exhibits was that they be original in conception and execution. No lines of distinction were drawn between what is usually called the fine arts and the crafts.

"It is our hope," said Pauling Gibbard, Chairman of the Board, "to interest everyone in some form of artistic endeavor and to generate an enthusiasm for more of the crafts."

Artist Associates feel that their first project was an overwhelming success. There were over one hundred exhibitors, and it is estimated that ten thousand people viewed the exhibits. A cooperative relationship was established with such civic groups as the Chamber of Commerce and the Merchant's Association. The membership of the organization as a result of interest aroused was increased from thirty to fifty members.

The Fair ended on a gala note with square dancing in the streets, some of the visitors in costume. Mr. and Mrs. Jones of Main Street went home tired but with a new enthusiasm and sense of adventure. They had discovered a new land of creative achievement—a fair country whose inhabitants were not strangers but their own neighbors.



Not only was the fine art of painting well covered in this exhibit, but a section on photography proved worth while and was well received by all

THE ART CLASSES GO TO THE PARK

BEN EARL LOONEY, Shreveport, Louisiana

AFTER the people of Shreveport, Louisiana, had voted additional funds for the City Recreation Department last spring, the director, Clyde Stallcup, was able to make plans for an art program which would be a new and important part of recreational work here.

From the beginning, the same emphasis was placed on the value of this program as was put on tennis, softball, dancing, and swimming. The interest and cooperation of local civic and business organizations was sought and secured. Weeks before the summer program began the newspapers had printed photographs and stories to advertise the free classes in painting, drawing, sculpture, and crafts. Work by the instructor who would teach the classes was exhibited in the show windows of business stores. The leading clothing store gave one-half the huge store front, eight windows, to a special display to inform the public about the classes. The local radio station, KWKH, gave generously of its time on the air. The classes were announced over the loud speaking system at the ball games.

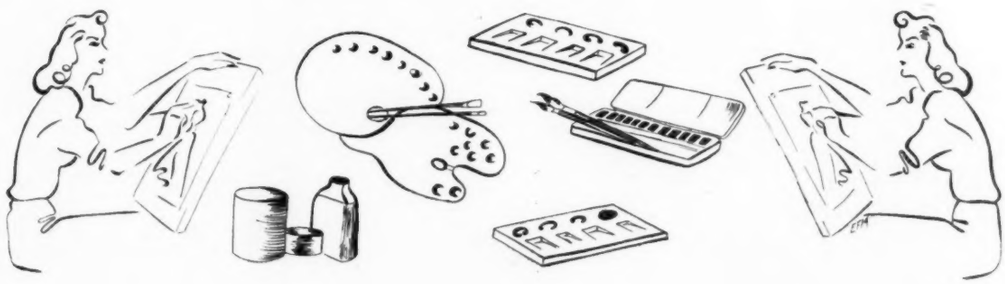
With this cooperation and in an art hungry city of over 100,000, it was not surprising to find a most gratifying response in the first week in June, when 410 persons enrolled. On the first day 125 came to the beautiful new $1,000,000 Louisiana State Exhibit Building where some of the classes were to be held. This class had to be divided quickly into sections. Studio space was provided in two other parts of the city; one was a large cool pavillion in a park in the southern section of Shreveport, and the other was near the center of town in Princess Park in a former USO building. This well-equipped building with auditorium, lounging room, and game rooms also houses the Recreation Department offices. The craft classes here in a separate room are able to use the machinery of the model aeroplane room which has been furnished completely and given $1,000 by a public spirited citizen. Two hundred wooden easels and modelling stands were made by the department carpenters. Lights and fans were installed where they were needed.

Although art material was scarce here as elsewhere the four stores which handled art supplies scoured the country by mail and wire, so that the classes were started on schedule.

The classes in sculpture, drawing, and painting are taught from two to five o'clock and seven to nine o'clock on Monday, Tuesday and Wednesday, each day in a different section of the city. The craft class is offered on Thursday night. Friday is kept open for casting sculpture and individual conferences. On Saturday the art director meets with the supervisors of the sixteen parks and plans their art programs for the coming week. All children under 10 years of age work with the park supervisors, for it was decided that very young children would not be accepted in the classes taught by the art director. This was necessary because of the great number in the classes and to avoid a complication in teaching methods.

The first classes worked from the human figure. No professional models were available, so youngsters in bathing suits were engaged. They were paid by voluntary contributions from the students. Occasionally mounted deer, fox, ducks, and other specimens serve as models. These are secured from a local taxidermist who is also paid by voluntary contributions. No fee is charged, the students being required to furnish all material, except the clay in the sculpture classes.

During the first summer some excellent work has been accomplished, as the exhibition in the Louisiana State Building showed. It has been decided to carry on the program through the winter, after school on Saturday, and in the evenings. A truck will be made into a marionette stage to be sent to perform in all the parks; the truck will be equipped with a loud-speaking system. The art director will spend much of his winter time on plans for making the parks more beautiful.





Two hundred wooden easels and modelling stands were made by the department carpenters. The first classes worked from the human figure. No professional models were available, so youngsters in bathing suits were engaged. They were paid by voluntary contributions from the students

The value of outdoor classrooms was thoroughly explored in these classes. Here a skilled craftsman teaches his handicraft to a group of eager, interested children

COLONIAL WILLIAMSBURG

G. H. BATH, Williamsburg, Virginia

MORE than two centuries ago, settlers of the new world built a model city on the Tidewater Virginia peninsula to serve as capital of the proud Virginia colony. This city soon became one of the most important centers of the new world as focal point of the cultural, political and commercial life of the oldest, largest and most populous of the thirteen original American colonies.

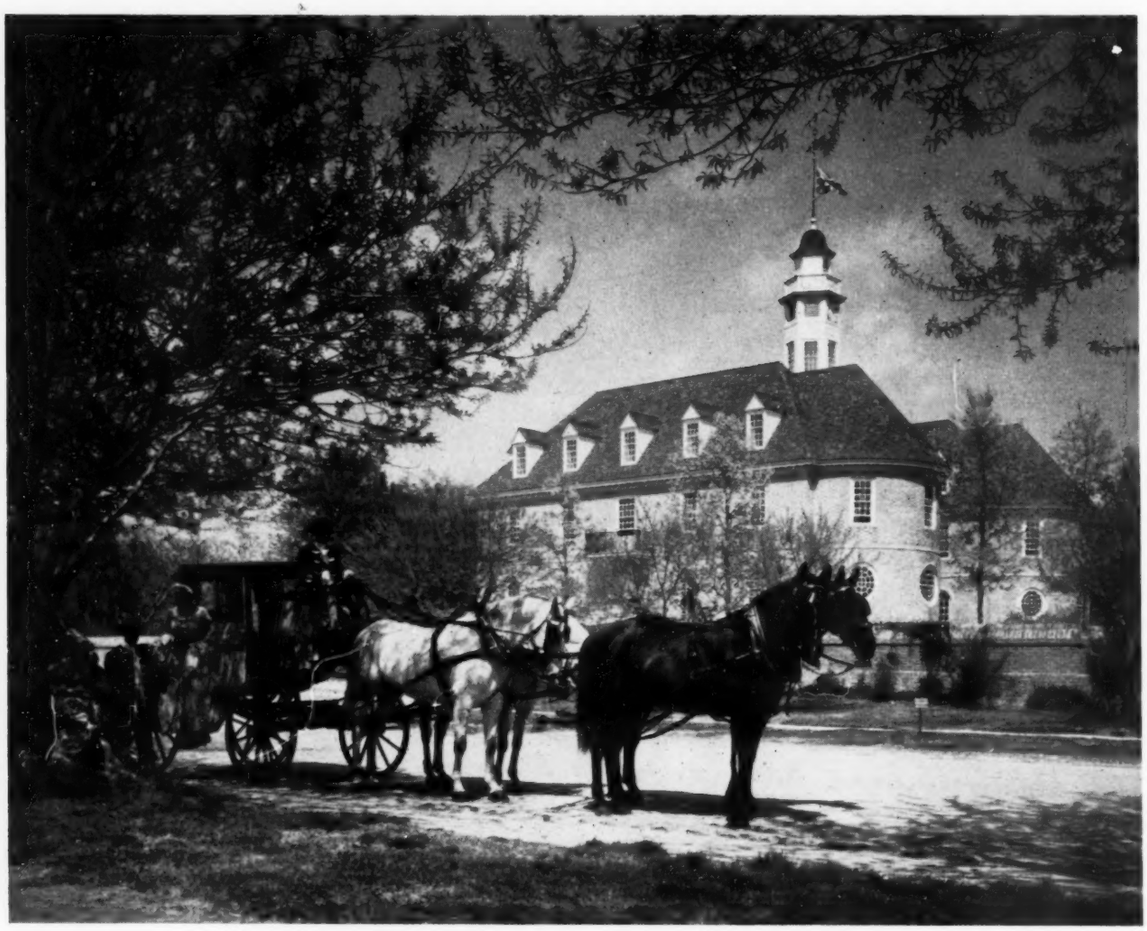
To Williamsburg, Virginia, came the most distinguished persons of the colony—such men as George Washington, Thomas Jefferson, Patrick Henry—to take part in the government of the province, to partake of the gay social life and to transact their business.

Because it was the capital of perhaps the most influential of all the early colonies and because it was the only city of note in the strictly agricultural territory, Williamsburg ascended to a position unequalled in its time. This preeminence lasted for some eighty years from the time that it was established as the capital city of the colony, succeeding Jamestown in 1699, until the government was moved to Richmond during the Revolutionary war.

Today, after being almost forgotten for a century and a half, Williamsburg has again attained a preeminence. In 1927, Mr. John D. Rockefeller, Jr., undertook to restore the ancient city to its original appearance in the 1700's in an endeavor to preserve for all time the most significant portions of an historic and important city of America's colonial period.

To that end, the entire central portions of the city have been restored or reconstructed so that if some colonial patriot could return today he would find the city much the same as when he left it back in the 18th century. Not only have the important public buildings such as the Capitol, Governor's Palace, Raleigh Tavern, and others been rebuilt, but streets, public greens, gardens, and private dwellings have been restored or rebuilt so as to create again the authentic atmosphere and setting of this important colonial city.

Over 5,000,000 visitors representing each of the



Coach-and-four at the Capitol. One of the costumed hostesses alights from an old carriage preparatory to taking up her duties of escorting visitors through the reconstructed Capitol building in the background. Rebuilt on its original foundations, the Capitol was the scene of Patrick Henry's famous speech containing the words "If this be treason, make the most of it."

Photo: Richard Garrison



Handicrafts of two centuries ago. A workman in colonial dress is shown finishing a tea caddy in true 18th century style at the Ayscough shop in restored Williamsburg, Virginia. The large wheel is turned by hand to provide power for the lathe. Other hand tools used over two centuries ago are utilized to fashion articles that are used in the various exhibition buildings of Colonial Williamsburg or sold to visitors

Photo: Richard Garrison

48 states and 50 different foreign countries already have come to visit this historical shrine, to enjoy the atmosphere of the 18th century, or to study the arts and crafts which surrounded the founders of this nation.

In bringing about the restoration of Williamsburg archaeologists sifted untold acres of ground, spadeful by spadeful, architects studied buildings and homes throughout the neighboring sections and expert researchers combed the archives, museums and records of two continents.

Collectors' pieces have been brought to Williamsburg from all over the world as typical of furnishings which originally adorned its lovely buildings. Interestingly, the Chinese influence was strong in furnishings of 18th century Williamsburg. It was during that time that articles from the Orient were becoming increasingly fashionable in Europe and as Williamsburg strove to keep up with the latest fashions of London, Chinese tiles, bric-a-brac, and oriental decorations are much in evidence in the colonial capital.

The antique crystal chandeliers that now hang in the ballroom of the Royal Governor's Palace were bought from the East India Company in Canton, China, as examples of the type that hung in Williamsburg two centuries ago. Hand-tooled leather wall-covering was carefully taken off the walls of the Crewe House in London and transferred to the walls of the Palace. Original paintings corresponding to early inventories or appropriate for the period have been secured and hung in the various buildings. Among the most important of these is Charles Willson Peale's portrait of George Washington, one of the few paintings that show this nation's first president in his younger days. It hung originally in a plantation home near Williamsburg and was secured on the assurance that it would never be taken out of the state of Virginia.

Scattered along the shady streets of Williamsburg are various shops where workmen in 18th century dress labor at the hand trades of colonial times. Visitors may see the conditions under which colonial artificers worked in this conscious attempt to revive certain ancient hand trades. At such shops as the barber and peruke maker's shop, the Deane shop and forge, the Ayscough shop where the cabinetmaker plies his trade, and the Sign of the Golden Ball, a pewterer's and silversmith's shop, products are made for sale.

Six of the restored or reconstructed buildings are maintained as exhibition buildings with charming hostesses in colorful colonial dresses on hand to escort visitors and answer questions. These, together with the shops and taverns, are operated by Colonial Williamsburg, Inc., the non-profit educational corporation set up by Mr. Rockefeller to carry forward the work of restoration in order "That the Future May Learn From the Past." This organization also carries forward an educational program in classrooms and lecture halls throughout the nation. Through motion pictures, exhibits and similar media thouands of persons who are unable to visit the city are enabled to visualize a colonial capital and to grasp a deeper understanding and appreciation of some of the men and women who were responsible for many of the ideals embodied in our democratic government.

The preeminence of Williamsburg in the 18th century as a social and cultural center and the leadership and initiative exhibited there in the movement resulting in the Declaration of Independence have resulted in the evolution of present-day Williamsburg into a living laboratory of early American history which is providing inspiration for countless Americans today and which is likely to be of increasing significance in the years to come.

KNOW YOUR CITY

EMILY B. GARRISON, Supervisor of Art CATHERINE SMITH, Teacher 1st Grade
Ventnor City, New Jersey



The children decided to build a miniature Ventnor. Large and small cartons of all shapes and description were brought in. The construction of the buildings began. Apartment houses, homes, churches, schools, public buildings, the pier, boardwalk and beach were constructed

A VERY worthwhile unit on the city of Ventnor was worked out by a first grade class in Oxford Avenue School. The approach started one day when a trip was taken to one of the public buildings. This was a stimulus which started other trips until all the buildings were visited. During their field trips, explanations were made so that the children could know something of the set-up of a city such as Ventnor, which is a beautiful residential, and well-known summer resort.

Some of the children made special studies of some buildings to get more of the details. On returning from their trips recordings were made in the form of large paintings, drawings, and stories.

Now, the children decided to build a miniature Ventnor. Large and small cartons of all shapes and descriptions were brought in. The construction of the buildings began. Apartment houses, homes, churches, schools, public buildings, the pier, boardwalk, and beach were constructed. After these were completed the streets were laid out on large paper on the floor. The buildings were located on the correct spots. Small details, as mail boxes, fire plugs, street lights, beach chairs and umbrellas, shrubbery, etc., were placed in their respective places. Individual booklets were constructed. Each child chose a fitting title. The contents consisted of original poems, stories, and drawings.

The outcomes of individual expression from the work were most gratifying. Oral language, word study, geography of the city, costumes of city employees, architecture, painting, planning the layout of the city, and knowing something of the activities needed to carry on a city were realized.

Throughout the unit, one recognized how creatively the children worked through their experiences guided by a teacher who brought out the creative individuality of each child. A closer relationship came about with the teacher and children through such an activity.

How eager the children were to have their parents see their accomplishment. The climax was reached when the school was opened to the public and the entire community visited the school and realized that the children knew their Ventnor City.

"...BUT I CAN'T DRAW"

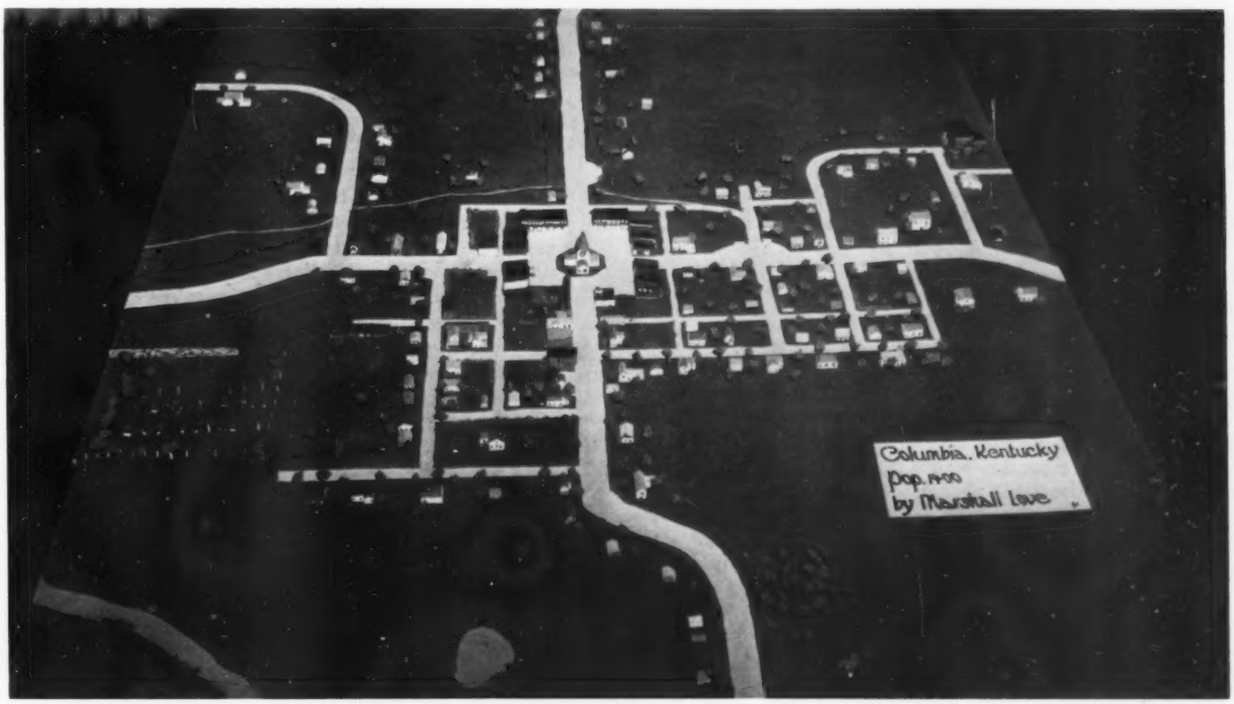
MARIA CRAIG CHURCHILL, Bowling Green, Kentucky

TOO often, art teachers—interested in their subject—are inclined to concentrate on the child whose interest in art needs no encouragement. They tend to ignore or provide "busy work" for the youngsters who "just can't draw," and who may be in the art class for any number of reasons, none of which is the overwhelming desire to create. These art class misfits usually have one redeeming ability which can be utilized by the art teacher and developed into an asset, with the proper handling. This ability is manual dexterity, a feeling for working with the hands. This dexterity may take one of several forms. It may be developed best in some sort of craft, sculpture, whittling, weaving, woodwork, or plastics. Or it may take form in some more original project, such as the model town shown in the picture below.

The model is an accurately scaled reproduction of a small town in which the young craftsman had spent much of his time. Knowing the streets and homes almost by heart, he fashioned each house and filling station with precision. The 150 buildings were whittled from small cubes of wood (none of them over one inch high). After being painted in tempera, each building was glued in place on a large board, previously painted green, with roads laid out in proper proportion and painted cement gray. Lakes and rivers were, of course, painted blue.

Foliage was then simulated by constructing trees and shrubs from scraps of green sponge, found in the art room's left overs. Plain sponge scraps, painted with green tempera, can be used in the same way. Trees (around three-fourths of an inch tall) were made by cutting the smallest spirea twigs to lengths of from one-fourth to one-half inch. Tiny pieces of sponge were worked onto the end of each tree trunk to form the foliage. The trees were "planted" by drilling a shallow hole in the board with a hand drill, using a very small point. A touch of glue on the bottom of the tree, and the placing of the tree trunk in the drilled hole, completed the operation. The shrubs were cut or torn from larger pieces of sponge and glued into place. Airplane glue was found to be the most satisfactory adhesive for these processes.

A slow project—yes, but a most worthwhile one. Carried out with enormous patience and never-failing interest, it indicates limitless possibilities for the student who "just can't draw!"



The model is an accurately scaled reproduction of a small town in which the young craftsman has spent much of his time. Knowing the streets and homes almost by heart, he fashioned each house and filling station with precision.

FINDING TREASURES IN CHINA

ESTELLA HOISHOLT

Former Associate Professor of Fine Arts
San Jose State College
San Jose, California

Photography by
GEORGE E. STONE



T'ang Horse. Buried for years, this T'ang period horse still appears very much alive

IT WAS THE YEAR the war started, that I was in China collecting examples of various types of pottery, porcelains and glazes, to use as illustrations in lectures on Oriental Ceramics. All the other crafts were just as intriguing and available in those days and it was an exciting game to hunt up fine, small, easily portable examples.

I haunted the Thieves Market in Shanghai, with some very good results, though my best examples were acquired through a tall, fine looking Chinese to whom I had an introductory letter from a China-born friend. My new Chinese friend found some pieces for me in Nan King and Soo Chow.

As is well known, one must bargain and dicker with any Chinese merchant with which one does business. One is considered a completely innocent, gullible customer, if they agree to the first price asked. So in trepidation, I struggled to learn the etiquette of the Thieves Market. Slender or pot-bellied, tall or short, the merchants in their little booths were all clad in white silk, throat-to-ankle garments and soft black slippers. And while they did not know how to speak English, they did at least know English monetary numeration.

Authentic Han Dynasty (200 B.C. to A.D. 200) material was, of course, beyond my purse, and very rare; though I saw a most beautiful porringer-shaped bowl with one ear, or handle, and having a wonderful, pale silvery green glaze.

One of my most thrilling "captures" was a Haresfur tea bowl, having its tiny base of the rough "biscuit" below the thickly dipped brown and black glaze, showing the fine hair-like pattern made from the running down of the two colors. The pompous, shiny-faced merchant, demanded $20.00 for it, but I said I couldn't possibly give him more than $5.00. He waxed excited, saying his children would starve and so forth and so on. We argued back and forth and finally he got the better of me, when I gave in at $13.00. With much chattering, the beautiful little bowl was packed in a silk-lined box with tiny iron hasps. A lovingly carved and polished teakwood stand accompanied it. It is almost identical with an illustration one can see in Hobson's "Chinese Art," Plate XXVIII, a Sung-Chien ware bowl.

I also found a tiny, wide-flaring black bowl with silver oil-spot glaze, a couple of very ugly bowls with orange and green glazes spattered over the light yellowish biscuit, in the early T'ang manner; a wine cup in apple-green crackle glaze, lined with grey; a small shallow bowl in matt celadon, and a thin-walled tea bowl in sea-green celadon, showing the underglaze molding of lotus petals; a bowl with heavy crackled grey glaze.

One of the loveliest pieces I found was a white Sung reproduction, an elegantly shaped bowl, having the "secret" pattern; that is, lotus, dragons, ho-ho birds and so forth, incised in the biscuit, cutting almost through the wall, then a translucent white glaze is fired over it. The pattern is quite visible only when the bowl is held over a strong light, which reveals the delicate tracery.

It was difficult to find a small, reasonably priced Ox-blood, or Sang de Boeuf vase. But I was finally successful. It is in the typical bottle-shape, the glaze showing the transition from grey-green at the lip, to the unbelievably lovely deep dark red, shot with violet.

Of the more ornate K'ang Hsi period, I found a pair of small bowls on elaborately carved teak stands. The bowls are of white ground panels, separated by vertical black bands, which are decorated with brilliant flowers in enamel and with enamelled birds and flowers in each section.

A pair of narrow-necked eggshell vases are so thin-walled that one can discern the blue underglaze pattern of playing children on looking through from the inside of the vase. A wine cup in enamel shows the bats of happiness, the swastika, ancient symbol stemming from the days of sun-worship, the lotus, Joo-i heads and the Character, in rose, blue, white, and gold against a yellow-green ground.

Of Chien-Lung (1736–1795) ware there is a fine white bisque ink-paste box elaborately decorated with two dragons, having movable eyes and tongues. Both are struggling for the possession of the Pearl of Perfection, which is also a loose movable object.

I thought I would never go in for the collection of snuff bottles, but when I discovered a white Ch'ing (1796) one with a transparent, irridescent glaze over the delicately modelled figures of the eighteen Lohan, or Arhat, the disciples of Buddha, each with his distinguishing attributes and with a tiny, wooden spoon stopper, tipped with a rim of ebony and a coral top, I felt it must be mine. It is similar to the one which can be studied in Bushell's "Oriental Art," Volume II, page 40, figure 69.

For years it had been one of my secret ambitions to own a T'ang horse. It was my good fortune to find a very beautiful one, about 12 inches high, in a restrained pose, but having a wonderful 1300-year-old snort. The saddle is high on his shoulders, his rump is round and his stubby tail seems to give a tiny flicker. Faint remains of scarlet show in the crevices of the saddle and hints of an irridescent glaze on the yellow-grey earthy body color. His long burial in the tombs of the T'ang period does not seem to have dimmed the life and fire that some long ago artist immortalized in clay.

When students can see the beauty of the glazes and feel the wonder of the forms, one can build up in our youth, an appreciation for the work of the finest ceramic craftsmen the world has yet produced.



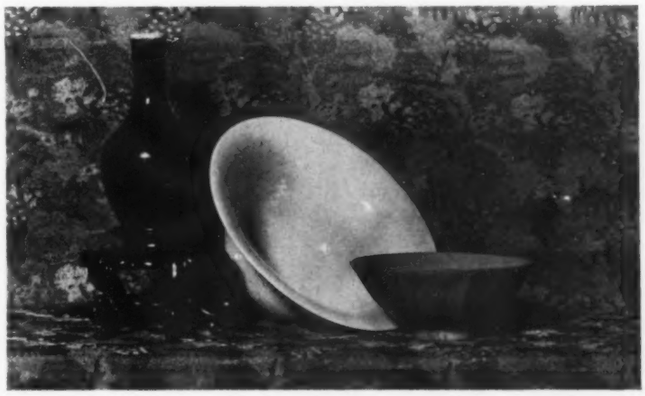
Haresfur bowl, brown and black glaze. Snuff bottle, white with transparent irridescent glaze. Coral and ebony stopper. Eggshell vase, blue underglaze painting



K'ang Hsi bowls, enamel on white ground. Of the more ornate K'ang Hsi period I found a pair of small bowls on elaborately carved teak stands



Snuff bottle
Top of bisque Ink Paste Box
Oxhorn seal, with carved unicorn
Note: This group of Chinese Art objects was taken with a magnifying glass



Sang de Boeuf Vase
Sung bowl (reproduction) secret pattern, white
Sea green celadon, lotus pattern

STENCIL GIFTS FOR THE HOME

THELMA WATHEN, San Jose, California

IN OUR school we have a craft club. The members were chosen from the three sixth grades. Each sixth grade teacher observed her pupils for creative ability and signs of any need for outside interest, and from the group, chose five children which, in her opinion, would most benefit by the special art class. It was to be a craft class.

Extracurricular art classes for those children who are especially interested or gifted can be a great deal of fun and pay big dividends. Children who are seeking a hobby often find it the motivation for starting a lifetime interest. Creating something useful and beautiful with their own hands gives them a sense of satisfaction and confidence in their own ability. The opportunities for cooperating and sharing with others are unlimited. Using judgment in the choice of patterns and color scheme as well as the skills learned while making an object also contribute to the growth of the child.

There are many crafts that are suitable, which include many skills in the processes. We selected as our first project the stencilling of cloth. This is a very satisfactory craft. It can be as simple or elaborate as one chooses. It also requires very little special equipment. A good heavy drawing paper which, when dipped in paraffin, makes a very fine stencil paper, some scratch pens or old single-edge razor blades for cutting stencil, white cloth, and a set of textile paints and one is all set to produce an attractive article. The children decided to make aprons and wall hangings. They were first encouraged to draw many designs on scratch paper and from these select the one they liked the best and would like to preserve on cloth. Next, the number of colors in the design was decided upon and each color section was traced upon a separate piece of stencil paper. Each part of the design was then cut from the paper with a scratch pen. This required careful pre-planning and exact work on the part of the child (a good habit to acquire) in order to make the different sections fit (Fig. 1). The next step was to practice the technique of stencilling, using water colors and paper. The 9- by 12-inch heavy white paper was folded to greeting card size and the designs applied (Fig. 2). In the case of borders, where the design was repeated, it had to be laid out beforehand on the material. They were all set to apply the color and some very nice results were obtained (Fig. 3). The article, if an apron, then had to be stitched together and hemmed, a skill which both boys and girls alike find very useful and a lot of fun. The wall hangings were fringed on the bottom, the sides neatly hemmed, and a dowel stick placed through the top hem, if they were not going to be framed.

The next craft we selected was chip carving. This craft also requires very little special equipment, linoleum scraps, small blocks of white pine or bass wood and small wooden articles to carve. The strokes are first practiced upon the linoleum scraps with single edge razor blades. When the "feel" of the carving and the strokes become even, the next step is to practice upon the wooden blocks. Upon acquiring a degree of proficiency they are now ready to carve the selected article. These can be small trinket boxes made from scrap pieces of white pine, or table tiles. One also can purchase uncraved wooden articles and decorate them. After carving, these can be sanded, stained, and waxed, and they make very lasting and satisfactory gifts.



Designing and cutting the stencil. Each part of the design was then cut from the paper with a scratch pen. This required careful pre-planning and exact work on the part of the child in order to make the different sections fit



The next step was to practice the technique of stencilling, using water colors and paper. The 9 by 12 heavy white paper was folded to greeting card size and the designs applied



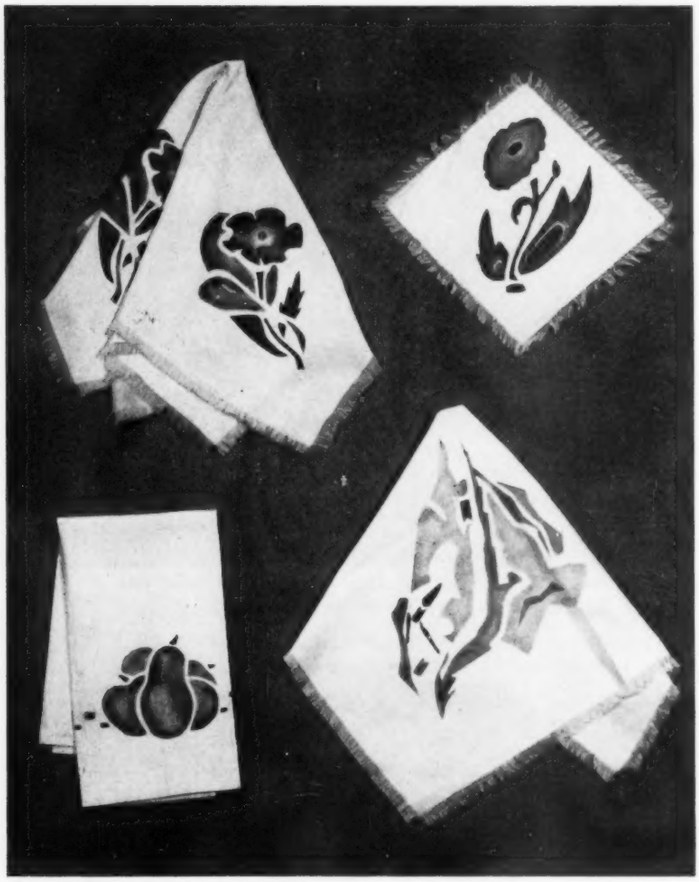


Stencilling with textile paint on cloth

Our class consists of eight boys and seven girls, all learning to appreciate hand crafts and growing in various skills and really having fun. We meet one hour before school one day a week. The enthusiasm shown by these children is very gratifying and the skills and habits they are acquiring will most certainly carry over into everyday life. As an indication of the enthusiasm in such classes, our boys and girls arrive at eight o'clock each Tuesday morning, rain or shine. During the winter months when it was just barely daylight, the attendance was almost one hundred per cent. Every child in the upper grades is aspiring to membership in our group. It's a lot of fun. Why don't you try a Craft Club?

USE YOUR ART

FLORENCE NEWHOUSE
Indianapolis, Indiana



A design painted on a scarf, a tie, or a purse is better appreciated for its practicability for the basic principles of design, drawing, or painting can be learned easier if there is a purpose for their use

TODAY, art is a necessity and not merely a pastime practice. Art is learned. Each person has an innate ability to produce some form of art creation. The talented achieve the best results, but each has his personal story to portray in pictorial form. Relaxation attained through art work is an escape from pent up emotions in this machine age. Art can be a pathway to health, economy and better use of leisure time.

The basic principles of design, drawing, or painting can be learned easier if there is a purpose for their use. Fabric painting provides practical means of learning these basic principles of design and color theory. Floral or animal designs, figure drawing, still life, and perspective can be utilized when making designs. The basic principles of art learning can be made as extensive as the teacher wishes.

When art lessons are planned for a specific purpose, a whole term's work becomes a continuous story. This is very important, if art classes meet only twice a week, because sustained interest is a time saver and an incentive for a higher level of achievement—set a high standard for your art work and you will achieve it. Ten minutes at the beginning of a lesson discussing the principles of a good design and the children or teacher creating large ones on the blackboard, which are erased following presentation, can inspire even the pupil with the least ability to create a good design. Sixth grade and junior high children are quite skillful and most sensitive when creating and painting a design. Timely praise from the teacher and guidance of each student, with true enjoyment of their work, provide an atmosphere for beautiful creations. Children know and enjoy an excellent piece of work.

Fabric paints can be used on numerous materials—all cloth materials, felt, wood, paper, cork, and eggshell decoration for Easter. The paints are applied either with a stencil brush using stencils or by free-hand brush work. When the color scheme has been selected for the original design and the stencil has been cut, then the painting process begins. Mix the paints on a flat piece of glass, press the spatula flat on the glass and mix in a circular motion until the paint is velvety in consistency. Fabric paints retain this painting consistency for several hours. Even sixth grade children can manipulate a one-piece stencil easily by removing the piece covering the shape to be painted and replacing it when painting the adjoining shape. Thumb tacks and pins are used to hold the pieces of the stencil firmly on the cloth which is stretched over a white blotter. The brush is held in an upright position while the paint is brushed lightly into the weave of the material. The effect of roundness in shading is obtained by painting dark over light values. If the design is painted flat, the paint is spread evenly over each shape of the design. The paint may be brushed across the weave of the material if that is the effect desired. Each child can work out his technique of painting, but a good stencil painting should have a distinct margin. Children like to paint head scarfs, luncheon sets, neckties, curtains, purses, felt hats, house slippers, cork mats, wood plaques, and blouses. Fabric painted Christmas gifts are equally enjoyed by boys and girls.

A design painted on a scarf, a tie, or a purse is enjoyed more than a design painted on a piece of paper that eventually finds the waste basket.

ADOBE SCULPTURE

ADOLF ODORFER, New York City, New York

WE HAD a bricklayer working at our place. He had brought with him his little boy who was to help by breaking up the waste parts of the dry mud bricks for use in the mortar. He chopped the broken adobes, as mud bricks are called in Spanish, with a little hatchet, scraped them with bits of red brick, and when he had finished a creation, usually an egg-shaped one, he called "look papa." But Don Pancho, without looking up, growled "Quit playing, lad," and the boy, with a hurt expression, pulverized the egg and added it to the mortar pile. He would mind his business as long as the echo of the admonishment lasted, then forget himself and the whole performance was repeated.

We watched from across the patio, and Mrs. Odorfer remarked, "How would it be to use adobe for large sculpture?"

"Marvelous," I said, without thinking more about it.

Years later, in our home in California, I built a small workshop of adobes. A few bricks were left over and stored away, and Mrs. Odorfer would now and then remind me, "You know, I can't give up the idea of using it for sculpture." I put it off, the war came and one day I received a letter from the draft board. With only 14 days to put my affairs in order, I thought this might be my last opportunity to do a little experimenting. We had made a little clay model of our project and talked it over. The making of a few additional adobes was but a question of three days. While working we talked of what a variety of activities such a problem would provide for a group of students. Each one could contribute with his efforts according to his ability.

Of course it is necessary to have warm weather and enough hot sunshine to dry the rather heavy brick structure. Ordinary earth is available almost everywhere and it can, with the addition of water, be used for adobe making. To familiarize yourself with the material on hand make small trial bricks. Nail together a mould, which is a flat box without top and bottom. It should measure 8 by 8 inches in width and length and 3 inches in depth, and can be made of an old box or any other one-inch board. Take a wide board, sprinkle with a thin layer of dry earth, dip mould in water, place on board and fill it with mud. Smooth off the top by slightly jiggling mud surface with hand, then lift the mould straight up. If brick loses its shape, the mud has been too wet and process will have to be repeated with drier mud. After a day in the sun, stand bricks on edge to hasten drying. If dry brick crumbles too easily, blend earth with powdered clay. If brick cracks while drying, it is too rich in clay and requires addition of coarse river sand. The amounts in both cases can be determined by experimentation, but either ingredient must be added to the dirt before it is made into mud. The presence of numerous adobe missions in various parts of our country shows that the earth in its natural state is a good building material. Because of the character of the adobes, our sculpture has to be chunky and compact, with only slight protusions. It also has to have a base well waterproofed to protect it from ground moisture. For this reason we make the lower part of the base of fired building brick, which before the adobes are placed on it, is painted with waterproofing compound.

In the small model (of clay or plasticene) we make all horizontal planes slightly inclined to avoid collection of water and to provide for proper drainage. From this model four exact working drawings are made, which represent the two side views and the front and back view, then we enlarge these to the size we expect to use. Height and width should be multiples of one side of a foundation brick. This eliminates necessity of breaking the fired bricks which compose the lower part of the base.

While this activity occupies one committee of students, another one can be busy making adobes. Prepare the mould in a size that allows children to handle the dry bricks without too much exertion.

The adobes in our project came from a mould that measured 12 by 14 by 4½ inches. We had nailed strips 2 inches wide and 1 inch thick to the narrow sides of the mould. They acted as handles by which we lifted it.

It is now time to carefully screen the dirt to remove nails, bottle tops and other foreign matter. Form a pile, make a hole in it, pour in water, and stir with a broad bladed hoe. Allow this thick mud to stand overnight, enabling the water to thoroughly penetrate the dirt. Prepare a level area to be used as brickyard by simply sweeping it. Place mould on the ground, and after wiping it with a wet rag to prevent the mud from sticking to its sides, shovel mud into it from a wheelbarrow. Smooth off the top by scraping with the edge of a thin board, then lift the mould straight up. The number of adobes required has of course been calculated from both model and drawings, but to allow for breakage and other waste it is well to make a few more than you think you will need. Twenty-four hours after making the bricks, they are usually hard enough to be placed on edge, and after another day or so they can be turned. When dry, pile them close to where they are going to be used, and to avoid carrying adobe mortar for any distance, make it nearby also. This mortar is plain mud made from the same dirt as the adobes.

Next level off a place for the base and pile up at least 2 to 3 tiers of building brick. There is no need of bonding them with cement or mortar, because their straight edges combined with the weight of the top structure will keep them in place. Spread a one-quarter inch coat of waterproofing material (obtainable at any building supply firm) over them, taking care not to have it run over the edges, as it is black and defaces the red brick. Let it set, and before the sun has had a chance to again soften it, cover with a layer of mud and lay first tier of adobes, allowing it to protrude a few inches all around the base. The mud mortar ties the adobes together. For structural reasons the adobe joints are staggered in each successive layer, then if any cracks develop, they are restricted to one tier only. If adobes are too wide in one direction or the other, they can be sawed with a cheap or old saw, but the cut area should have the dust shaken off before any mortar is to be applied to it. It is not necessary to moisten the adobes when laying them.

Thus we build up a solid block with the approximate width and height of our sculpture and let it dry



Mother and Child. The over life-sized adobe figure by the author and his wife. It is erected in the patio of Mr. Odorfer's workshop in Fresno, California

for a number of days. Since we have let the adobes protrude to allow for their irregularities, our block is rough and bumpy and has to be evened up. The lower part of the base (formed of building bricks) is of the same width as the lower and widest part of the sculpture. Take a lath and on two opposite sides scratch with a nail a line from the corner of the base to the top. Use a level to insure a perfectly vertical line. Wipe the side repeatedly with a wet rag, chop away the marked off surplus with a small hatchet and smooth by scraping with the flat rough sides of a piece of building brick. Treat all four sides this way.

The transfer of the four main views from the paper to the block is mere routine. We use the same network of equidistant lines that we made when we enlarged the small drawings to their actual size. The actual cutting is done with a small hatchet, which is grabbed with both hands and brought down in short light blows. Some sections may even be sawed off. Areas worked on by chipping or scratching must be wiped frequently with a wet rag to eliminate dust. Care has to be exercised when working because it is easy to cut away too much. Should this happen, build that area up gradually with layers of mud, but first roughen the surface and remove the dust. Built up places, after they have dried, cannot be chipped, but have to be scraped into shape with bits of baked brick. Details are worked out in the same manner. Scraping causes dust, but constant moistening eliminates it.

Working as a group, students can carve and build on opposite sides at the same time. Others can cart away the waste, some can keep the surface moist and a few will have to coordinate the work of the others.

Our sculpture being finished is now thoroughly wiped with a moist rag to remove loose particles that may have accumulated in the recesses. If during the drying any cracks develop, moisten and widen them, then fill in with wet mud and allow to dry. The process will have to be repeated until they have completely disappeared.

To render the sculpture impervious to moisture, its surface has to be treated with a water repelling parts of kerosene and apply three coats of this with a soft calcimine brush. After this is dry, paint with pure raw linseed oil. It darkens the color of dry mud, but is affected by strong sunlight and should therefore be applied at the outset and before the close of the summer season. If you know of any other water repelling material, that will not destroy the beautifully pitted surface and color of the adobe, use it instead.

Children love to work on a large scale. In the North they make snowmen, much to the envy of the children in the South. Earth sculpture can be made in any section of the country and the building of it will provide both challenge and satisfaction.





Meet the artists, Mr. Adolf Odorfer and his charming wife, Mrs. Ella Odorfer. Mr. Odorfer is well known for his unusual ceramic forms, while Mrs. Odorfer is the artist photographer of the family

WE VISIT THE FLOWER SHOW

MARGARET REA, Caro, Michigan

THE art classes of Caro High School were very much interested in Mr. Ernest Lynn Stone's article on flower shows in the January 1946 issue of *School Arts*, because of our own experience with a flower show.

Our local garden club is very active and holds a large flower show each fall. The art instructor secured permission for her classes to visit the display which was held in the basement of a local church.

Discussions of line, balance, and color and their application to flower arrangement were held in preparation for the trip, and each class was allowed to spend an entire art period in viewing the exhibits.

It was supposed that the matter would end there, but at the next art period following the trip several students produced sketches which they had made of some particularly pleasing arrangement.

When asked if they would care to develop these sketches further the students were very enthusiastic. Water color, pen and ink, and poster paints were among the media chosen. The students worked from memory and from their notes and sketches.

The completed pictures were suitably mounted and sent, with a note of thanks, to the president of the garden club, who exhibited them at the next meeting. We feel that this project was very valuable in establishing worthwhile community relationships. The club members gained a knowledge of and interest in the work of the art classes and the students enjoyed a pleasant experience, recognition of their efforts, and a realization of the application of art principles to community activities.





Water color sketches by the students of the Caro School art class who went to the flower show and were impressed with its beauty



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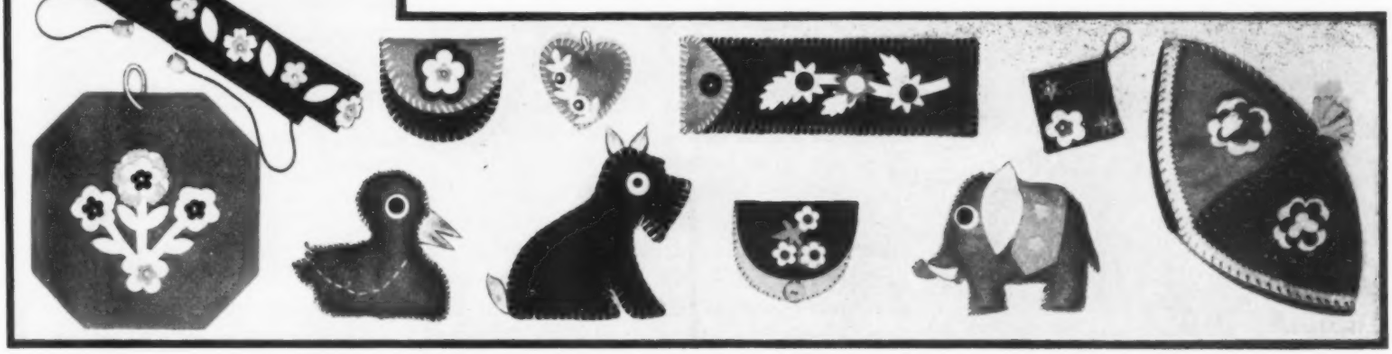
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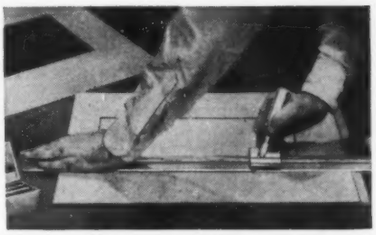
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(Continued from page 159)

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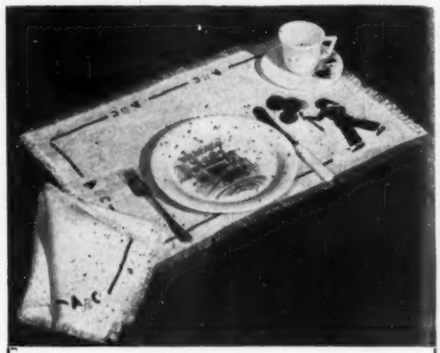
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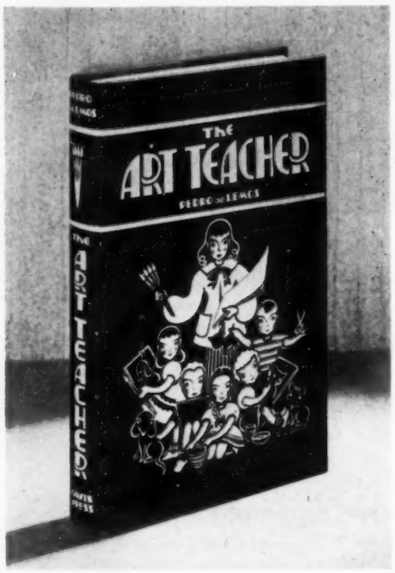
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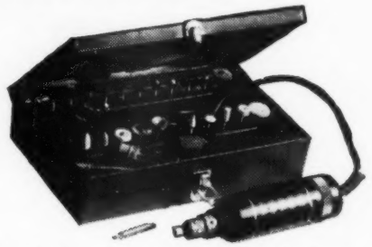
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(Continued on page 12-a)

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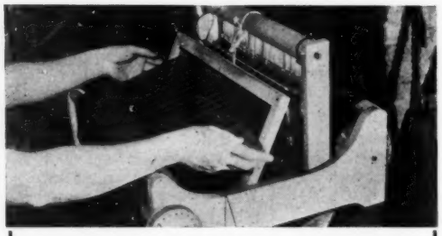
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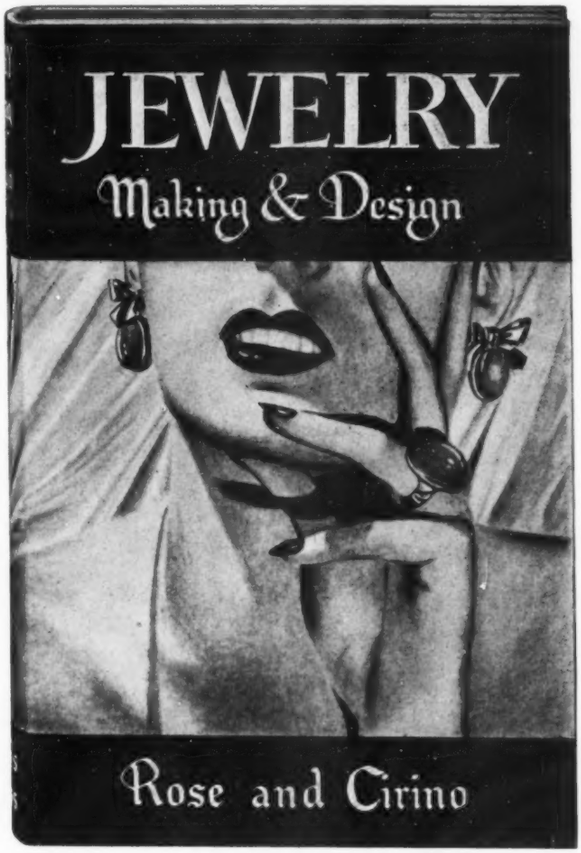


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(Continued on page 13-a)

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The AAA announces the Third Annual National Traffic Safety Poster Contest. Increased prize money—grand prize is a one-year scholarship to any art school selected by the winner. Simplified requirements—posters must illustrate only one of rules assigned to your state and *must carry assigned wording*. Streamlined features—entries must be on 15- by 20-inch white illustration board, drawing is to be 15 by 18½ with 1½ inch margin at bottom. Two contrasting flat poster colors are to be used; design may contain one tint or "Benday" tone of each color. For further information, write to National Poster Contest Headquarters, Traffic Engineering & Safety Dept., American Automobile Association, 17th and Pennsylvania Avenue, Washington, D. C.

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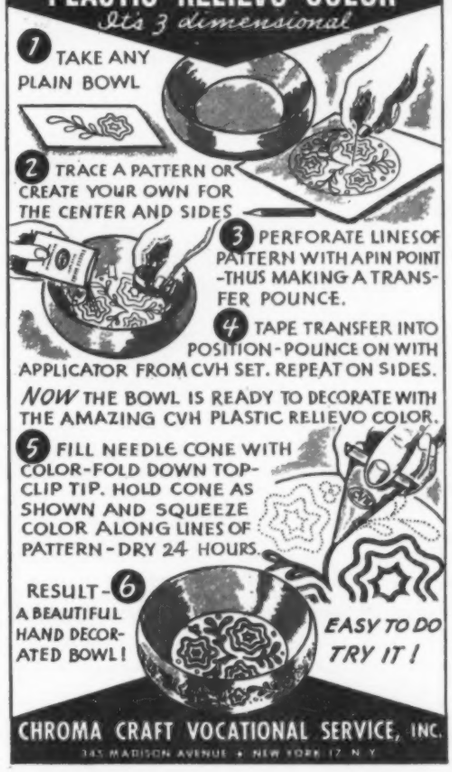
★ Elizabeth de Cervantes has been appointed Executive Secretary of the International School of Art. She has had wide experience in International organizations serving in foreign fields. All her experience will be of intrinsic worth to an organization such as International School of Art. The plan is to open the New York studios again and place at the disposal of schools, artists, and social organizations the collection of Folk Art which Miss Pratt possesses. The innumerable friends of Elizabeth de Cervantes will welcome this news as an indication of prewar art activities being resumed at home and abroad.

• • •

The answer to the growing demand for practical art instruction is the Workshop School of Commercial Art. This school will be opened on January 20, 1947, at 24 West 74th St., New York City.

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These tours are listed from November through May, so look at your school vacation schedules and then don't waste a moment in joining one of these tours—for what better way could you find for spending your leisure than in "collecting memories" that will enrich your personal life as well as add to your enthusiasm as a teacher.

Here are some of the spots you'll visit—Mexico City, Cuernavaca and Taxco, Mountain Drive, the Pyramids, and Guadalupe—but I'll give you the fun of discovering for yourself the wonderful places you'll explore—names as rhythmic as a castanet. If you thought that gardenia gardens, rainbow-striped serapes, and mellow mission bells belonged in story books, now is your chance to see for yourself that they really do exist. Send us your name today—and we'll see that you receive your Mexico folder as soon as possible. The address is HAPPY HOLIDAY, 171 Printers Building, Worcester 8, Mass.

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Judges of this contest are such nationally known art editors as Kenneth Stuart, Art Editor of *The Saturday Evening Post;* Max Kittle, Art Editor of *Farm Journal;* Vaughn Flannery, Art Consultant of *Pathfinder;* Ralph Ellsworth, Art Editor of *Parents' Magazine*; and George W. Finnegan, Art Editor of *Woman's Home Companion.* Obtain your entry blanks from school supply retailers or by writing to the contest division of The Milton Bradley Co., Springfield, Mass.

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Society for Visual Education, Inc.	12-a
Universal Handicrafts Service, Inc.	Cover 3
X-acto Crescent Products Co., Inc.	8-a

HANDICRAFT MATERIALS

American Art Clay Co.	6-a
American Handicrafts Company, Inc.	3-a
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S. S. Rubber Cement Co.	6-a
Universal Handicrafts Service, Inc.	Cover 3

LEATHER, TOOLS AND SUPPLIES

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LATEX FOR MOLDS AGAIN AVAILABLE

Now you can make pre-war quality rubber molds that stretch and permit undercuts.

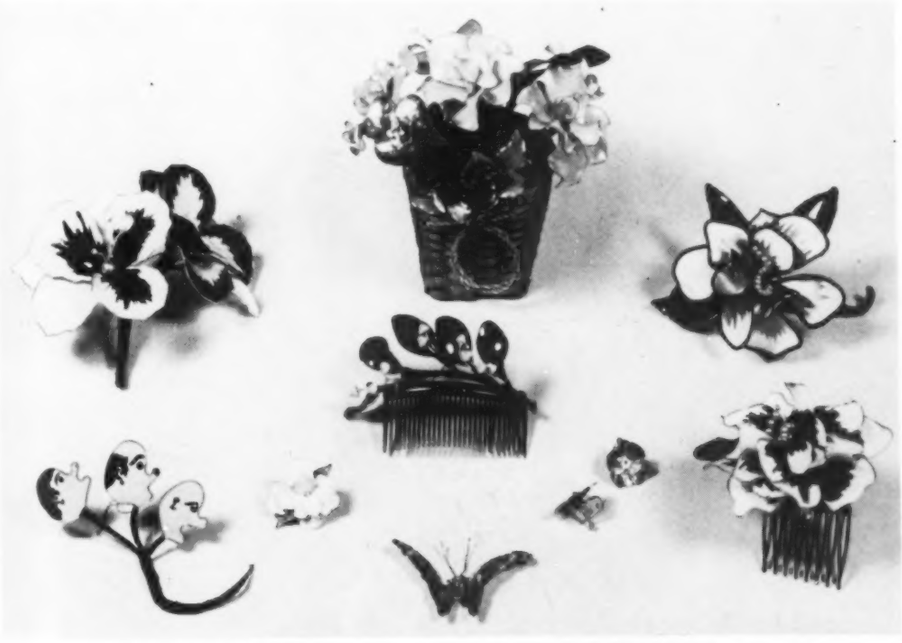
The illustration shows a Gila monster cast in a rubber mold for use with the Armed Forces in the Pacific Theatre—courtesy of the Universal School of Handicrafts where this war research was carried on.

RESEARCH KIT A

Quart size kit including directions.....$3.95

RESEARCH KIT B

Similar to Research Kit A though with much larger quantities. Gallon size kit including directions.....$8.95



FLEXCRAFT

This new medium combines the use of flexible wires and liquid transparent plastic.

The wire is twisted into simple forms such as leaves, flower petals, butterflies, fish, comic figures, animals, etc. It is then dipped into the liquid plastic which spans or "bridges" across from wire to wire like a soap bubble, and hardens into a crystal-clear, flexible film. A special compatible plastic paint is applied on the reverse side, which produces a smooth, glossy and professional finish. The flowers are made by binding the petals and leaves together.

Flexcraft is within the skill range of lower school grades, yet it challenges those with a well-developed sense of design and color.

"JUNIOR SET" *for research*

1 jar transparent plastic
5 bottles different plastic colors
1 bottle solvent
wires, pinbacks, earring backs, brush, tape, clay block, demonstration model and instructions. Price $4.50

"SENIOR SET"

Similar to the "Junior Set" but with a much greater quantity and variety of materials, colors and accessories. Price $6.50

"DELUXE WORKSHOP SET"

Similar to the Senior Set but with 21 working units, flexmetallics, color mixing pans, etc.

Recommended for schools, hospitals, recreation centers and for hobbyists who sell their articles. Price $15.50



KING KUT
REGAL TREASURE CHEST

No. 130 . . . contains entire line of 22 blades, carvers, punches, routers, the all-purpose handle with removable plastic knob, plane, flat and curved spoke shaves and a clear plastic parts box. Chest is beautiful in its select wood, nail-free natural finish . . . a chest every hobby-crafter will truly treasure. $10.00

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HOBBY TOOL SET

No. 120 . . . contains one each of 22 cutting edges, the knife handle and plastic knob. Compactness and easy accessibility to the cutting edges is a feature of this set. A place for each tool in its 3-color carton. A handy, attractive set for discriminating buyers. Price $5.00

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Contains six assorted sizes and colors of shells, plastic pin backs, metal earring screws, cement and instructions.

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LUSTER WATERPROOF GLAZE

Ideal for wood, leather, metal, clays, non-fired ceramics.

Available in 1-oz. bottles; in crystal clear, orange, yellow, green, purple and red. Use turpentine as thinner and to wash brushes.

This is an invaluable material for creative workshops in schools and hospitals. Price per bottle $ .50

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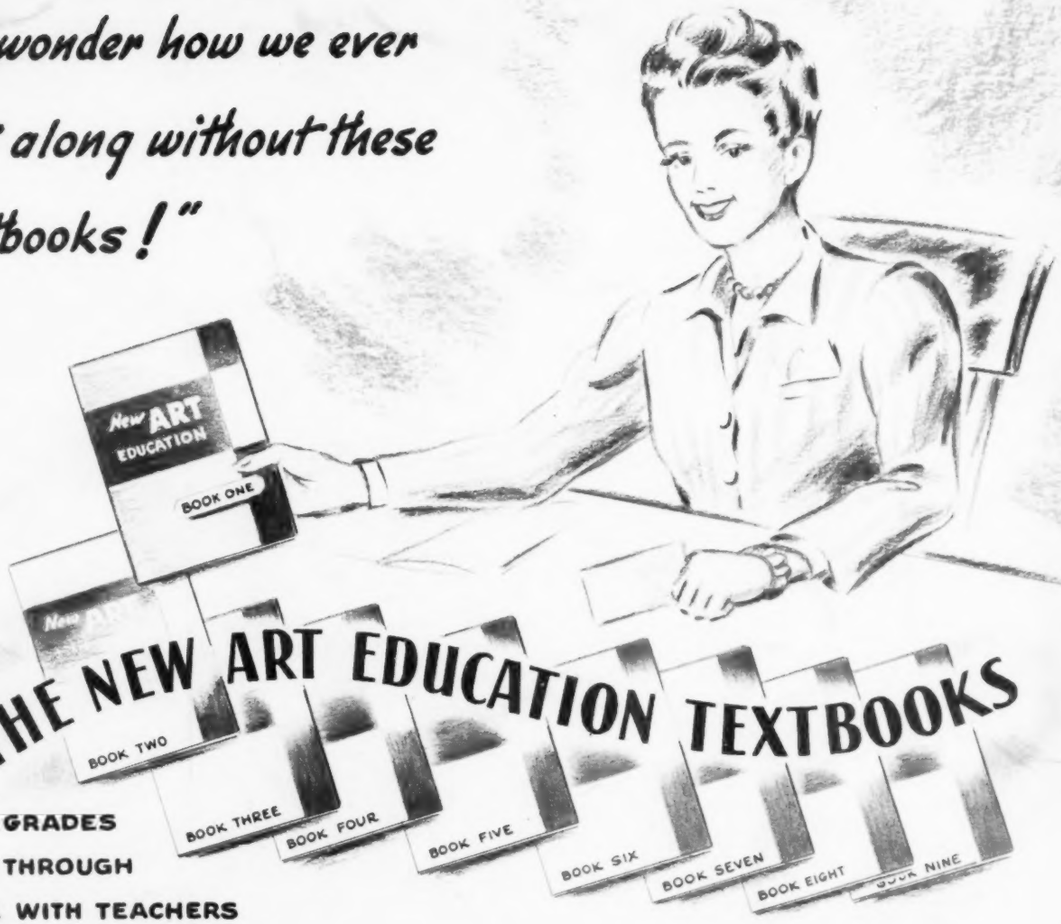
Dumore High Speed Bench Drill with tilting, adjustable "Plexi-Hed." The last word in shop equipment for schools and hospitals for three dimensional designs drilled inside of plastics. Write for full information. Price complete $110.00

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